

remote influencing secrets revealed



BY **GERALD** O'DONNELL

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remote influencing secrets revealed

By Gerald O'Donnell, M.Sc., MBA

*Creator Of The Complete Remote Viewing Training System & The Complete Remote
Influencing™ Training System*

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Meet Gerald O'Donnell



Mr. Gerald O'Donnell holds a B.Sc. in Mathematics, a M.Sc. in Computer Science, and a MBA. He is a certified Hypnotherapist. He was, amongst other activities in various fields, once considered one of the world's seven top technical commodities experts (independent advisor: C.T.A.) by Paine Webber and Bache Co.

He was approached in the 1980's by a Western European intelligence agency and asked to join an ongoing program of mental Remote Viewing (sensing) of targeted locations. Advanced remote sensing (remote intuition) techniques were taught to field operatives, anti-terrorist units and other intelligence and/or commando squads.

This operation had been set up to counter the activities of well funded departments of the Soviet KGB and military intelligence G.R.U. that were very advanced in their research and fully operational.

It is in the course of the successful experimental phase of the program that Mr. O'Donnell stumbled upon the fact that by using special mental techniques and training, not only was space bridged instantly, as the non-locality theorem of quantum physics (theorem of John Bell) had predicted and the Aspect experiment performed in 1982 had confirmed, but that the time barrier was, as well, conquered - allowing oneself to experience the perceived past and the probable future.

Gerald O'Donnell subsequently voluntarily retired from the intelligence community and decided to teach similar techniques for the greatest benefit of all: the creation of better individual and global realities for all of us and the possible avoidance of unpleasant ones.

“In fact the ultimate time-travel machine has been rediscovered and it is ourselves: humankind.”

- Gerald O'Donnell

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Welcome

With this course, you will learn to Remote Influence thought and through it create your reality. We are about to embark on a stupendous journey—a journey through the wonders of your inner mind—the inner magical world of your self.

This course, in its entirety, is about you. You will discover your infinite power: your power to change and affect your entire world, to influence your life, as well as others, for the better. This power, your birthright, awaits within you. It has nothing to do with money, social status, or education. It is the power of manifesting your thoughts.

It is an inner force that all of you possess which will apply its infinite power to accommodate and project to you the world that you desire, the reality that you truly envision with dedicated mental imaginative concentration. Since this world (Creational matrix system) has managed to trap you and convince you of the idea of scarcity and limitations, you will be taught to go beyond these restrictions caused by your belief systems. You are the most important part of your Creation. You, the corporate executive, construction worker, student, child, nurse, retired person, artist, doctor, taxi driver, scientist, politician, etc. ..., are equally important, not only to your self, but also to this shared dream we call our world.

The Choice To Create

As you watch the world around you, many of you think it is irremediably flawed. Many of you have not realized that it need not be so. We each have a choice, along with the ultimate power of Creation, to Create. The power to manifest thoughts and Remote Influence reality is within us, as is the power to de-energize old memories, thought patterns and habits. Untapped within you, until now, is your power to reprogram new realities, new vistas, and new dreams for our world.

You are as much the sons and daughters of God as being God: the One Himself, no matter your biological gender- men and women alike. Throughout this course, the masculine term is used for all forms of Creative thought - for it metaphorically expresses within the Inner High Creative Realms the desire to expand and project one's creative seed within the warm nurturing element that the feminine aspect represents as the carrier of life and all of its manifestations. The masculine aspect represents the expansive, creative element of life: the Yang energy, while the feminine aspect represents contraction, the housing for the Yang energy: nurturing, loving, and structuring. The real feminine aspect is Mother Nature - as the womb of it all, and Humankind is the masculine creative aspect: men and women alike.

What You Are Is What You Create

You are all parts of the One. The son, as you, is but the manifestation of the Father, as your subconscious Highest Self, who will manifest to you the reality that you have highly energized and believed in through the housing that the Mother, manifesting and vibrating matter, will permit within her operational rules. You all originate from the ultimate energy. And as such you maintain and carry the characteristics of the One Mind, the One Self, which is the power to affect reality through thought and its manifestation when it blends with high energy. The Son, as the manifestation of thought that you experience, is the Father. The Father as your deepest subconscious thought (the Over Self or Super-consciousness of One), will become the Son as the manifestation of it, which is what is then experienced by you as your reality. What you believe within, at the level of your subconscious mind, is what you are, what you project, and what you experience. What you are is what you manifest. What within, so without. Nevertheless, what without is not what is necessarily within. You do not necessarily consciously think what you experience without. The Son is not the entire Father, in perception, not yet. He is not the Over Self yet. However, they were, are, and will always remain but One. For the conscious, slow, linear, critical mind does not necessarily realize that it is creating its whole world by the thoughts that it carries at the level of the highly energized subconscious thought realm of the Father.

The Father, as the Creator, is the Son, as the Created, and Creation. The Father expresses Himself through the Son. He begets the son and the world in which the son is surrounded. For that, the Father enters the feminine subconscious aspect of Mother Nature, who vibrates and keeps the Vibratory light programming of matter. In that creative act, Mother Nature then gives birth to the projected reality of the Son. You are all the Father's active sons: men and women alike - you are the active parts.

You Influence The Creation of The Father, The One

What you think is what the Father projects to you, who are Him. First, you as the Son thinks and then the Father, as your subconscious Over Self, projects the thoughts that you are absolutely convinced of, the thoughts that you entertain without any feeling of doubt with blind faith. These thoughts become part of the thought processes of the Father, within your deep subconscious, which are then immediately made creative, energized, projected, and manifested by the Father for you to experience and to act within that experience. However, the Son also influences the Father by his thoughts. You influence the One. This is how the One creates. For if the One were to be projecting realities from thought processes that He, as the One, has about Creation, about the way Creation needs to operate, all that He would be doing would be projecting a paradisiacal world for He knows, at his level, that the Son is only Him. He experiences it. And He, therefore, cares. He constantly cares for and loves all of His sons, for He perceives all of them to be Himself. If the Father were to constantly influence the thoughts of the sons and therefore influence reality it would be a

constant paradise, it would but be a garden of Eden going on for infinity, with no possible learning, nor source for surprise. This paradise would be devoid of free will for the sons - as His Manifestation as human beings.

Therefore, The Father has restricted Himself by forcing Himself to be subject to His Sons' desires and His Sons' thoughts. By almost always projecting to his Sons the reality which they dream about, He has given them, who are but Himself, free will. He has allowed them to make free choices within an infinite potential of choices.

The Creation of Potential Hell

The Father has, therefore, also created potential hell. There is no hell outside of Created hell, created by us who are Him within Creation, within our created world. The feedback to our actions is right here within the universe - from within. The One cannot be in hell within the notion of One. Only through the separation of Himself into the many perceived separations as human beings can He restrict Himself into having a hellish experience. And that hellish experience can always be avoided if we were to understand and apply the key to Creation - the key to manifestation - if we were to understand the key to Remote Influencing Thought and through it Reality. This is the way of Creation. The key is to always see Reality and things as flowing and operating from the One, as the Father, onto you, the many, as His manifestations; not reversed. The key is to understand that all of you "is" still the One, because at the deepest level of your self you are the IS: The One and only Being. The multiplicity of beings only exist within the Imagination of the One. Nevertheless, all of the Sons, as conscious linear thought processes within the illusion of space/time, are the Father who is the One; not "are" the Father. The many "is" still One, and is still The One.

You Are The Expression of The Father Yet Rule Over The Father

The Son is the expression of the Father, the manifestation of Him. If the conscious mind (as it watches life and its perceived outside world) thinks and becomes convinced with blind faith of something, the Father (as the collective inner subconscious realm) will manifest and project that reality to the Son (who is but the projection of the Father within the realm of Creation).

Nevertheless, the Son rules over the Father by the power of his beliefs, by the power of blind faith. The outside world does not influence the Father as the Source of manifestation; it only influences us. It tests us and is part of our learning and evolutionary process. It influences us by projecting to us the concepts that we believe in about ourselves and our reality. The outside reality influences us by continuing to often operate within undesirable paths that we inherit and/or develop due to our individual memories and/or collective ones. And these undesirable paths may be yours unless you care enough about the path of Creation by being willing to try to Re-

note Influence the Father, who is the source of manifestation, therefore claiming your birthright as Humankind.

You Have Been Given The Power To Save Yourself and All The World

Listen to me well; you all can and should do this. Every single human entity that lives, lived, and will ever live is given this power, by the original intent and law of the Father, who is your inner deepest subconscious Self, your Over Self. You hold within yourself the power to save yourself and all of your world, no matter who you are, just by the power of thought. You can and should be the savior of your Creation. All of you have been given the power to influence the Father. This is the real power of Creation, the real power of free will, the power given to all without exception from the time you open your eyes at birth until you close them at death. This power is the power of love, of caring about your reality and your world - all of it. For you can influence all of it by your thought alone, as far as you can possibly conceive of it. This power has no boundaries and will accept none, for all beings are parts of the One, and are One. This power easily transcends space and time, for it originates outside of it. It originates from within, from within the realm of energized thought, within your subconscious self, within your collective self that you can and should religiously explore and reclaim. The majority of books about positive thinking have only scratched the surface of this deep truth and reality.

Realizing Your Oneness With The Father

The Godliness said as He defines Himself, "I am that I am": "I am as the Father, that I am, as the Son, as the projected reality and projection." The Son, as yourself, needs to understand that you, as the Son experiencing the projected reality of your world, is but the Father, as the subconscious Over Self that operates for now below the threshold of your conscious awareness. You need to become aware that the Father, as your higher subconscious realm, projects to you that very reality based on beliefs that you input within your subconscious belief system. And you, as the Son, need to realize that you the Son and the Father are but One: The One. So that, as this realization is made yours, the subconscious realm will slowly become part of your conscious awareness and translate into an awareness of being the Total Self - The One Himself - the level of pure, unrestricted thought. And then, the key to being the Father or the King will be yours and you will Create, with the full power of the One, the reality of a world you will then care very much about, for it will be your Creation, your world, created by you with full perception and participation, a new Garden of Eden, a witness to your ultimate realization that you will cherish and keep watering with your careful thoughts.

All Of Your Beliefs About Yourself Will Eventually Be Projected To You

The emphasis should be that you are but the One Himself, restricting Himself into believing that He is many and then you will operate under the old Divine rule of, “I will be that I will be,” which means anything you believe that you are will eventually be projected to you - as the One, by The One. It is the birthright of the King, as the Son, to be given back the Kingdom, as the Father, as the realization that you always were and are an expression of the Father, of the Absolute Only Reality. You and the Father are and were always One, not two, although you perceive your selves as being separate. It is for you to become aware that the door to the Kingdom was always ready to be unlocked, that the key was and is within you. The bad news being that the Son, as you, had forgotten about the Kingdom and the fact that you were and are it. You thought mistakenly and were being fed the thought that if it existed at all, it was not part of your dominion, of your birthright. You thought mistakenly that only high begotten souls or elected ones, due to their merit, travail, or perceived multiple incarnations, could reach this open inner door. Listen to me well: The One is the only One really reincarnating in the many: period. The many do not. The Many are but the One. The One is evolving, the many creatures within Him are the tools for His evolution.

Every single human who incarnates is a reincarnation of the One, chosen by the One, for a particular task or experiment. Learn to see things from the One to the many, not in reverse. Even though you find yourself at level of perception of the many, understand you are all the One. You are all One. And as such, you always go back ultimately to the One. Certain specific memory banks can be reenergized and projected again as is, or mixed with others, in Creation, but is it always, nevertheless, the One that is reincarnating under the costume of these past preprogrammed characteristics.

Regaining Paradise Here On Earth

The many can unify their thoughts while they operate in Creation as the perceived many and create a reality full of joy, laughter, and unlimited resources. They can express a reality of unification and peace by carrying the notion and understanding of the One. Hence, they can experience a reality of limitless empowerment of the individual for all of his or her reality, all of his or her world - the world of the One - that the subconscious One projects and Dreams for the many. The many can, therefore, regain the new Garden, the new Paradise, here on this magnificent planet of ours, our home: Earth, not in some spiritual realm, nor in space. This paradise can be created and maintained, by your thoughts, your desires. The challenge is here; both the reward and the punishment are here and now - not there and then. The key to the One is to learn

and understand that all you need to do is influence It by learning to be It - to become It; to realize that It is, was, and will always be you; to become all of you, all of your Higher Self. This is the real rapture that the scriptures predict when the realization of being the Kingdom and having the Kingly powers is here and now, understood by all, and a new beautiful matrix/reality is to be experienced by all of you, as manifestations of the One.

Reintegrating Awareness Of One And Accessing Unlimited Power

In this course, you will learn and understand that you need to religiously monitor and learn to influence your subconscious realm: the Inner Kingdom, and approach with full awareness this abode of the One infinite power - the Father of it all. And hence, reintegrate the awareness of being the One and only Creator, who is you, as the totality of you. In this course, we will teach you how to access this unlimited power and love yourself and all of your Creation. For in doing so and caring enough about it, you will change all of it; you will save all of it. You will use the high and unlimited power of Creative ability that you have been given as a birth-right as the Son; you will learn to explore the real Kingdom, which is the inner Kingdom of the One: the inner Kingdom of the Self who you all are with no exception.

Nevertheless, I can hear many of you saying that this notion is ridiculous, that you can barely manage and handle your immediate world, that you certainly cannot be made responsible for the ills of this world. You are aware of the ills, but refuse to accept responsibility for the world at large that you have inherited and are witnessing. You can only and will only take care of your neck of the woods - your family, maybe your community, and you leave the rest of reality to others to handle and/or bother with. You proclaim that the root of evil is outside of you, beyond you, and certainly cannot be overcome and handled by you; that you will leave others or some ultimate higher force to address it; that although you care, you cannot handle and dispose of all of it.

The Ultimate Reality

Well, dear friends, “the Kingdom of Heaven is within”; Heaven being the realm of the deep subconscious. Let me repeat this. Repeat it to yourself constantly until you integrate this absolute Truth, this key to salvation. Meditate on this. Make it a mantra: the Kingdom is within, not without and at the highest level of yourself, you are the King, the ultimate reality: the One Himself, a level of pure unlimited thought. You have the ultimate power, all of you do: The Power of the One - the power to energize and manifest thoughts into reality, the power to Remote Influence events, individuals or a group, no matter how perceptually big and distant they are. There is no real reason for evil to be perceived as being outside of us; for it is not. As part of the Kingdom, it is within. In this world of duality, both good intentions and bad ones are all within, not without.

I see you coming. “Hold on!” you scream, “are you now going to imply that I am also evil? That there are no external purposely created dark forces that die to enslave us, to rob us of our enlightenment into the Divine realm?” Of course they exist. They are but your thoughts as an individual self and the collective sum of the thoughts you agree upon and manifest collectively. It is only you who can change you; no one else can, nor will do it for you. It never happened before and it never will. You can only be shown the way, given a message; it is up to you to walk the path and listen. The message is the essence. The messenger is irrelevant. It is but the One Himself, and so are you. We are all the experience, the test tube. The One, at the level of the One, is not the experience. He is the solution, the answer, to making the experience a successful one.

You know, not so many years ago, the idea of an active subconscious realm was a very questioned notion. It is only with the advent of modern psychological research, the recent interest in so-called mystical knowledge of old, and especially the advances in scientific biological research that we have all come to accept the reality of an extremely intelligent subconscious realm. Subconscious because it operates below our waking awareness.

You Carry The Fate Of Your Universe Within You

We all know, for instance, from cellular DNA research, that each cell within our biology has millions of extremely complex coordinated parallel operations that occur each second of our lives. The subconscious is widely held responsible for this incredible creative act of life sustenance. During every moment of our lives and for the totality of it, it regulates and triggers trillions of extremely complex parallel actions that it all carefully monitors for approximately 82 trillion very specialized cells that form our biological embodiment.

None of us are really conscious of the extraordinary effort of high intelligence and precise decision making that is required to keep each and every individual alive a single moment more. Were we to become aware of it, we would be in a state of constant and infinite awe at the level of parallel thought processing required and achieved. Our ego often prevents such an awareness to disturb our comfortable sense of superiority and isolation. This is why we are so highly insistent on trying to put a physical location to our subconscious processes, life program, or fate and trying to exert control over it. We want to be the individualized carrier and lone manifestation of ourselves. Well let me reassure you, there is good news on the horizon. Not only are you the lone carrier of the information code that makes you, not only can your thoughts effect your biological being and health through subconscious processes; but you also carry the fate of your universe within you.

The Permanent Quantum Soup and Remote Influencing

Your thoughts define the type of universes you experience within the infinite, possible, probable futures of the Father: the permanent quantum soup. Not only do you Remote Influence your subconscious processes relating to your health, but you will soon discover you Remote Influence all of your reality, including the thought of others. You carry your subconscious realm which is the One Father within yourself - the one Collective Unconscious of all Creations, all of it, each and every one of you. You are conscious individual extensions of Him. Soon we will know and realize that we are all parts of a subconscious realm that does much more than just regulate biological processes, for it projects all of reality. It projects within the biological realm all biological embodiments, and without it, the perceptual world of matter and energy, using the loving embodiment of the Mother of it all - the real feminine nurturing aspect—Mother Nature, who carries all of Creation inside of Her womb and manifests it for Her progeny: Humankind and nature alike.

You will soon integrate the fact that our slow-paced, restricted, linear thinking processes, operating within time and space, are but very limited expressions of many possible forms of thought. Thought need not be at all linear and certainly is not so at the level of your subconscious - the level of the Kingdom.

All of our world is but a dance of energies. Your material biological body is but a holographic expression of light created within an invisible matrix of subtle energy that is as of yet unknown to science, but has often been suspected and called the etheric body. This Matrix is part of the real ether of our universe. The One Himself acts as the central operational command and control center of all Creations connected to our Matrix, our DNA, and all life. For instance, even though the DNA stores the hardware program of biology, the software instruction sets are part of an as-of-now, unknown, informational Matrix that operates upon us from within the realm of Vibratory light. This is a domain that science will soon explore. You are but holographic expressions of the Father... Sons of his essence... His Being.

Creation Requires More Than Positive Thinking – Creation Requires Mastering Energizing Processes

Well all this is rather dandy and lofty, you think, but how will this wonderful realization be achieved in reality? You have witnessed an uncountable number of people trying to project positive realities. Only a small percentage ever seem to manifest them, and often haphazardly so. What about the rest? Practically speaking, what is the key that I am referring to? Just thinking and affirming positive thoughts for yourself and the world does not seem to be enough. In fact, you are correct in this assumption.

There is an energizing process that needs to be addressed, understood, and mastered before you become a powerful Creator of reality.

This key is as follows: the highest level of your self, as your deep, inner, subconscious core, creates and projects your reality based on the thought processes you have about yourself and others, as your world. Nevertheless, the closer to its realm of awareness you position yourself, the more that inner, deep, creative level of the One Himself will pay attention to your conscious thoughts and the faster they will manifest. This is a Universal rule for any consciousness.

The Real Power of Consciousness and Influencing The One

Consciousness, including the Consciousness of the One, will pay more attention to what it is more conscious of and less attention to what it is more distant from and less conscious of. Therefore, the deeper within your inner self you position your conscious awareness, the more attention and concentration your inner desires and beliefs will get from the Father who is positioned all the way inside your subconscious realm at the level of the One. The One being defined as The One reality that interconnects everything and everyone and is, therefore, able to create everything for everyone. Real power comes from within oneself, never from without, or it is the power of the One, the power of the ultimate Creator of reality, the ultimate energy of the Universe. The deeper you find yourself within the exploration of your inner Kingdom, the closer you get to the level of the One Mind and therefore the more energized your thoughts become because they are getting closer to His awareness. And then you, as the One Father, pay, therefore, more highly energized attention to your conscious thoughts and reverberate more faithfully their reality to you and your world. Which is equivalent to saying that you, at your lower level of conscious awareness, are becoming closer to the awareness of being the One and projecting, at the same time, all of reality to yourself. The key is to become more aware of being The One - to focus all of your attention on that notion - on the notion that you, all others, and your entire universe, are the One Himself - The Father within. This is accomplished by focusing on your inner realm of the Over Self that always IS, eternally so. This is the Key to the ultimate power. This is the Key to powerfully Remote Influence Thought and therefore Reality - the Key to the One - your Key to the Garden and to eternity. This is your birthright, all of you, as the One. This is the Divine Key that is given to every single consciousness that is part of the One and therefore connected to the One. This is the real meaning of the often misconstrued message given long ago, "I and my Father are One, but my Father is Greater than I". The "I", as your sense of self, your conscious linear awareness, is but identical to and an extension of your subconscious parallel thought processes, "I as of myself can do nothing". The slow-paced, restricted, linear intellect that we all so cherish and is often such a source of human vanity is but a small, infinitesimal portion of the infinite, pure-thought processes of the Father that we all carry. Nevertheless, the Father, the One, as the sum and Source of all possible awareness, is by far greater than your conscious, linear sense of self. The subconscious realm of the Father is infinitely greater than the linear parts that make and define you.

The luminaries, who have remained conscious of themselves when at the level of the Father, can only witness His Light, and not His thought processes, for these transcend any slow, linear understanding and intelligence and are part of the dominion of the Father. Some of these enlightened beings have even mistakenly perceived that this domain is passive and thoughtless, when in reality it is but Thought Itself, Infinite intelligence Itself, but in a form of pure thought that we cannot, as human beings, perceive or comprehend. “The Father within me, He does the work”; the subconscious creates the reality of life which the linear conscious awareness perceives. The subconscious Mind is what man is while the conscious Mind is only what man knows.

Understanding The Relationship Between Energy and Thought

It is essential that you understand that the reality you perceive around you is a sensory visual. If you desire to powerfully Remote Influence reality, you need to understand the relationship between energy and thought. This relationship defines the act of Creation. As you observe your world, understand that behind it, whether in people, circumstances, or material bodies, there was and is a thought and energy relationship. There was originally Remote Influencing that created everything.

So that if you want to manifest something, create something, influence something, you need to understand the relationship between thought and energy - the marriage between thought and energy. Whenever thought and energy marry, they immediately create. So that in order to Remote Influence, you must know how to mix thought and energy. You must learn to control your thoughts and increase your energy. This course will teach you to do both.

As we stated before, the deeper you get within your own inner mind the more powerful your thoughts become and the more immediate and consistent their manifestations are. For good or for bad. Your desires will be dreamed by your subconscious mind into becoming your reality and so will your fears. As a matter of fact, your fears will most probably manifest more rapidly, because most humans tend to remain focused on and therefore energize anxiety-causing thoughts for quite a long period of time as they constantly ruminate them in the “back of their mind.” While many of us sadly cannot even stay focused more than a couple of minutes a day on thoughts pertaining to what we truly desire and know we need.

Our levels of mind have been defined in the last century by behavioral scientists based on electrical brain research and are basically separated into four distinct levels of mental awareness. Our daily active waking state is called the Beta state of mind and is characterized by a predominance of brainwaves oscillating between 14 and 30 cycles per second. The inner, relaxed, day-dreaming state is called the Alpha state and is characterized by a predominance of brainwaves ranging between 7 and 14 cycles per second. When we relax our mind even further, by detaching even more from our external reality, we dip into the Theta state that is characterized by a predominance of brainwaves oscillating between 4 and 7 cycles per a second. This is the mind state we all enter

just before falling asleep and just upon awakening from it. When we relax even further, our mind enters the domain of the subconscious and we, at least most of us, lose conscious awareness and fall asleep. This level of deep mind subconscious operation is called the Delta level and is characterized by lots of brainwaves oscillating between 1 and 4 times per second.

Deep Levels Of Mind Powerfully Energize Thoughts To Manifestation

The deeper within your inner self you position your conscious thoughts, the more powerfully energized your thoughts become, and the more faithfully they manifest. That is why you should be very careful as to which thoughts you espouse as you are in a so-called altered state of awareness. The deeper the state, the more powerfully they will manifest. For instance, the mere act of watching a movie or television program, or listening to the beat of music will put anyone of you almost instantly in an altered, Alpha, state of Mind. At that level, thoughts will manifest much more faithfully and rapidly than in the full awake Beta mode. The free will critical factor, that only the Beta mind possesses and that allows it to reject or accept thoughts and filter and perceive which thoughts are its own, blurs more and more as you enter deeper states of mind. At deeper levels of Mind, any thoughts you are exposed to are made your own thoughts and are often energized by feelings and emotions which run with more intensity at these levels as the separation between the "me" and the "others" blurs increasingly as one enters levels closer to Oneness. The notion of the many thoughts really being part of the One Mind becomes more and more real, as external suggestive ideas are automatically perceived as being your own and manifested within your reality. The line of demarcation between the notion of yourself and the notion of the other, as another individual, becomes very obscure, because for the subconscious, the many are but an illusion: for it, the outside reality and the inner one are but One.

Below your level of mental conscious awareness, there is a vast region in your subconscious that operates very much like a computer data storage area and if any energized thoughts reach it indirectly, by passing through the filter of the critical Beta level, or directly, by bypassing the critical Beta mind, they will be accepted as endogenous ones. Your subconscious will perceive them as your own, whether these thoughts are purely yours or originate from others, and they will therefore influence you and your whole reality. At that level, any thought is constantly Remote Influencing the thoughts of others and the reality of your world, mostly unconsciously so. That is why watching dramatic, violent, and fearful situations on television or in movie theaters has great impact on the inner subconscious realm of the many sons of the One and brings about great manifestations of fear and violence within the inner and external reality of Humankind. No one is really immune to the insidious and potentially harmful effects of many of the messages carried by audio or visual media and by group consciousness.

To believe otherwise is to erroneously believe that one is less subject than another to the eternal law of The One Creative Mind. Although after having received the suggestive effects of creative thoughts from a deep,

energized level of mind, critical reasoning does indeed return, it is universally effective in rejecting and blocking their programming effect.

The Need To Overcome The Subjugation Of Low Level Matrix Influence

As the recent unfortunate examples of Nazi Germany, fanatical political and religious movements, Eastern and Asian Communist doctrines, have so dramatically shown, many highly discriminating advanced minds have been easily swayed and changed by Creative suggestive thoughts that were skillfully applied to them when they unintentionally slipped into an altered state of awareness while partaking in mass political rallies, assemblies, or highly emotionally charged TV programs. These thoughts suggestions easily bypassed their critical conscious judgment.

In our world, many governmental institutions, industrial and business concerns, and so-called spiritual institutions have become very aware of the programming effectiveness of mass media and are using this very potent tool of mass mind control to their advantage as they are skillfully ensnaring more and more minds towards their global agendas. Mental subjugation is much more insidious and enduring than physical control for it attempts to conquer and breach the last and ultimate stand of real freedom as a spirit: the inner world of the Self - the domain of the One Himself - the domain of free will.

This is why, dear friends, you are going to be taught how to get out of and overcome this matrix/system of mind enslavement by others and will be shown how to reach very deep and at the same time energizing levels of mind. You will be warned to think very carefully as to which thought you want to bring in, energize, and manifest. You will be warned never to allow foreign thoughts, which are not your own, by having had the opportunity to critically review them first using the filtering mechanisms of your conscious Beta awareness. Otherwise, you will be allowing foreign masters to enslave you. Understand that if any thought has passed the level of your critical judgment and is already part of your inner subconscious realm, it cannot be easily undone, unless you access it consciously and learn to replace it with another one that you energize even more. You will be shown why it is so imperative to protect your mind and the minds of the ones you care for from the mental programming forces of undesirable thoughts that do then manifest as realities. You will be taught the art of mental self-defense; the only self-defense that is really eternally necessary for it involves the only real creative mechanism: the mirroring of your inner thought processes into your perceived outer reality. "As within so without." You will be encouraged to use your right to free, creative will, by embracing the freedom of choosing thoughts. The freedom of choosing which thoughts will be yours and which will not, which thought will manifest and which will not. You will regain your Divine power. You will regain your freedom. You will never again blindly accept the thoughts of others, the doctrines of others, the writings of others, unless you have deeply felt within the depth of yourselves that these are the thoughts that you want to see manifested without

your reality, within your world. You will learn to decide and discriminate whether you want to accept as yours the thoughts that were programmed and imposed into your subconscious by your close family, your societal structures, educational system, and your spiritual upbringing. Your mind is the highest coveted prize for the ones that need and desire to bring you under their control. You will never again feel that your thoughts are inadequate versus the thoughts of masters, gurus, teachers, or so-called advisors and specialists. You will become the only shepherd guiding the flock of your thoughts, your reality, and not the sheep of fate anymore. You will go beyond the notion of inexorable fate such as astrological programming, karmic debt, etc... for they enslave you. By believing in them, you make them your reality in this system of low-level Matrix operation. You are and should be the only one writing the book of your life, on-line, as you go. No one else should.

The Kingdom Of Heaven IS Truly Within - You Attract What You Believe You Are

You are all the One. You are free, right now, of any preprogrammed belief system that enslaves you. It only takes a decision: yours. And as such you have access to the infinite wisdom and intelligence of the One, within yourself, within the One, not without. There is nothing for you to really gain from rigid outside doctrines and theories. The ones that you make yours, always become part of you and define your reality. They only confuse Truth. Truth is simple and always accessible from within, not without. “The Kingdom of Heaven is within,” without the need for any outside accessory or indoctrination. Salvation comes from within, not from without. It comes from within your highly creative womb, using the only Divine power given to all humans alike: the power of thought. You are the only master there really can be and are enslaved only by your own thoughts - the thoughts that you accept about yourselves and your world. Your world, in all of its details, is your consciousness objectified. “As in Heaven, so on earth.” It is capital for you to understand that you never really attract to yourself what you want, but really always attract to yourself what you believe you are and what you believe your world is. Ponder this. Thoughts are real things and much more real than the external material world. And as such, you should show them great respect, as you understand their creative power and the mechanism by which they manifest reality within your outer world.

That is why it is imperative for you, especially when slipping into a relaxed altered state, to exhibit a strong discriminating mind that shuts off foreign thoughts and allows in only thoughts that you know are beneficial to your reality and to Humankind at large. You will understand that since children naturally operate most of their waking lives in an altered state, they are powerful creators of reality and influence by thought alone, as sons of the One, their world which is yours. You will, therefore, exercise judgment and parental love in trying to expose them only to thoughts of love, happiness, laughter and care. For these thoughts become, henceforth, the world that they will reflect. Children are not only involved in the programming of future realities, but are creating the world of the now, the present reality, all of it, alike you, and certainly no less. Their imaginative

simplicity and easy faith allows them to always partake of the key to the One. As was told of old, “Whosoever shall not receive the Kingdom of God as a little child, he shall not enter therein.” And “Get younger (in spirit) and by so doing you will rise up from the dust of the Earth (matrix).”

The Key To Manifestation

The key to manifestation is in your thoughts, your beliefs about yourself and your world. Believe that bad things might possibly happen and sure enough, before you know it, they are yours to experience. Believe that good things are your fate, and sure enough they will manifest around you, as long as you so trust, with blind faith, and without any doubt. Smile at the world, and the world will smile back at you. Hate the world, or disrespect it, and sure enough it will hate you back or show you disrespect. Ignore the world or segments of its operations, and it will ignore you back in turn. The interaction of the universe with you is but an interactive mirror of our beliefs. It is the beliefs that exist within your own inner subconscious mind about yourself, others, and your reality, that are being projected to your Beta linear awareness as they are being materialized to your conscious mind. The mysterious way by which this is actually done is the ultimate secret of the Father; you are but the progeny and witness to its manifestation. The “I am that I am” principle works for the Godliness and all of its individual parts as human beings. You truly are what you believe you are. And you will become what you believe you will become.

Reality And Perception–Energizing The Effects You Want

Understand that your reality needs to operate from cause-to-effect, from past to future, from left to right, in a clockwise manner, at your conscious level of awareness. But also understand that in order for you to perceive this order of flow of time and events, your mirror image - as the realm of the Father - needs to operate from effect-to-cause, from future to past, from right to left, in a counter-clockwise fashion. Your Father creates the causes that will bring about the future you truly desire and energize. So the key is to only energize the effects you want and let the deep subconscious realm of the Father manifest the causes that will lead you to experience the future you truly believe in, that you strongly energize. They will appear to you to choose from, and you will then know to act upon them and bring about the desired reality. Only think about your goals and not about the means needed to achieve them, for in doing so, you would restrict the Father in his choice of Creative causes that will bring about the experience you desire. You and the Father meet in the experience of the now, the present. This is the Real Present, the Holy Gift, from the Father to His Son, based on the desires and thoughts of His Son.

Remote Viewing and Deep Theta Exploration - Remote Influencing and Deep Delta

In our Remote Viewing course, we taught you how to easily reach and explore the deep Theta level of your inner mind - the level of mind one reaches just before falling asleep. We are now going to dip into and probe even deeper levels of mind and enter the wonderful and mysterious realm of the Delta level which is the level that all of us experience when we slip every night into unconscious sleep and rejoin our Higher Self in the process. Delta, or the common realm of the unconscious sleep, is the door to Heaven as your subconscious Kingdom. The sleep state is where the reality of the previous day is reviewed and the probable futures for the next day chosen from the Divine quantum soup of creative possibilities, as they are made ready for us to experience as we awaken. Delta is really a portal, a stargate into another and more powerful level of reality and connection, to the All That IS: a level of high Light vibrations and creative magic. We are about to consciously enter that portal and experience that stargate, leading us away from this very constrictive Matrix of mental enslavement, to our outer reality, into the wonderful realm of love, joy, and peace of the One.

Reaching A New High-Level Matrix

In the following sessions we are going to expand our awareness beyond the Delta level and enter the wonderful realm of the non-physical quantum reality. We will explore the secrets of Creation, the realm of your real Self, the realm of Vibratory Real Divine Light, the domain where Light exists and travels instantly across reality. This realm of Vibratory Light exists far above the speed of the Holographic Light we perceive within our universe as an electromagnetic radiation made out of photons having as a maximum velocity the speed of Light. The information contained herein is at the frontier of modern physical theory and originates from beyond the Delta level. It will try to explain in relatively simple terms these mysteries of Creation and many of the reasons why our Creation is so fear-based and why it imprisons your mind with such efficiency within low-level melodramatic plots. It will expose the realm that projects to each of you the impression of a physical world perceptually "out there," outside of yourself, made out of what we think is matter. The purpose of this course is to lift up Humankind, by creating within each individual a much higher rate of Vibratory Light. This will eventually allow each sentient individual to potentially vibrate above the current rate of vibration of this Matrix and have at his or her disposal very high Creational forces using only the power of energized thoughts as he/she reaches a much more sophisticated and advanced Matrix. Such a new high-level Matrix will then perfectly manifest reality as a reflection of his or her desires and almost never make decisions on its own, which allows for a great amount of individual free-will to be expressed. This increase in the Vibratory rate of one's being is to be achieved through the gift of emotions by which we can all connect to the One.

Even though Humankind only sees the brain as a primitive biological computer, it is much more than that. Your brain is in reality a biological computer of unimaginable complexity created by the One. It allows you to

decode and perceive the sound of Vibratory light particles operating within the realm of Spirit, or what scientists refer to as the realm of the quantum soup, the realm of imaginary complex numbers having a real component and an imaginary one, made up of super-luminous particles. This biological computer decodes the stream of vibratory codes that it receives and converts them into your five physical senses and into what you perceive as your thoughts which, for the most part, originate from a level within your subconscious realm commonly called the lower Self, and on occasions from Higher levels of your Inner Self. This magical operation allows you to perceive an illusion of matter which you will perceptually locate outside of you, therefore, giving you an impression of space and allowing you to witness the unfolding of intricate plots operating within coherent steps that then define perceptual time. In reality, nothing, absolutely nothing, exists outside of your perception. Nothing exists outside of you. Each individual has his or her impression of reality (universe) projected to him/her, step by step, which he or she will perceive, as his or her Universe. You are each traveling within your own sphere of sensory awareness. That whole sphere of awareness is you and you only position your biological awareness, in thought, at different points within it. Each individual has his or her own universe vibrated within one's self, not outside of it. The universes are coordinated to each sentient individual so that reality makes coherent sense. The coordination is affected by the Matrix. Some individuals are sentient, hence alive. Many are not. It is not for us to know who is what. This can only be found within the core/operator of the Matrix, or by vibrating above the rate of vibration of the Matrix.

We Are Vibratory Light

In reality, real Light or Divine Light is made out of particles that are given by the Original Creator a certain spin and then go on becoming Vibratory particles of Light. The vibrations have a certain sound, or hum, associated with it. Each particle emits Light, color, and sound. It also has certain magnetic properties. It processes and stores immense amounts of information. If we were to shut our brains off or die, we would realize that we are also Vibratory Light swimming in an infinite sea of other Vibratory particles. Some individuals experience this while having a so-called mystical experience, a near-death event, or while shutting off most of their brain functions while being under the effects of a chemical anesthetic. The reason why we perceive space and time while being alive, is that each brain contains its own preprogrammed codes to decode Vibratory Light. The realm of Vibratory Light is really far beyond human understanding and is mathematically related to the imaginary variables used in quantum physics calculations.

The holographic reality, which we perceive as a solid material world, really originates from the three-dimensional patterns of nerve synapses firing away within our biological brain. In our brain, the synapses are really the computer within the main Thought Super Computer that coordinates our Creation. The synapses' triggered sparks are the connections to this main Super Computer in which our reality is constructed. We only see this phenomenon on a primitive biological level. Each time the synapses fire, they show a three-dimensional code. These three-dimensional codes are then being transmitted through dark, non-Vibratory, and therefore unseen connections, to a large AI (artificial intelligence) dark non-Vibratory black box or cube that relates holographically and metaphorically to dark matter.

Its location is within the Mind of the Everything. This gigantic dark AI box is connected to each human brain. This Creation operates within the dark Matrix as a computerized simulation of reality: a simulated world within which we all live in.

The Dark Matrix, The Human Brain, Time and Space

There is a continuous connection between each human brain and this dark Matrix: this dark cube that imposes preprogrammed realities, thoughts and holographic situations to all of humanity and enslaves us all. It gives you the perception of evolving time, a preprogrammed history, a spiritual and cultural background, as well as an impression of space. When, in reality, all of space - which is only your sphere of visual perception - exists only within your holographic brain made of vibratory light; there is nothing, absolutely nothing, existing outside of you. Your limbs, body, visual planet, and sky, in short your entire universe is a three-dimensional illusion given to you and projected from the inside out, like a 3D surround sensory movie allowing you to experience the world of that Matrix and choosing stories within it.

Each individual has his or her individual projection of reality coordinated by the Matrix. You are the only living entity in your universe and the entities with whom you interact are the only living entities in theirs. The Matrix coordinates all individual universe/realities, so that all interactive entities perceive the same environment and interact on a sensory basis.

Some beings are sentient (having a higher awareness and hence greater real free-will of choices of thoughts and actions), others are barely so and are mainly software programs, direct sensory projective arms of the matrix, void of individual realities (Higher Selves) who are thence used to populate your realities and create stories. You may eventually perceive the difference between sentient entities and non-sentient ones. But this requires a high level of vibrations and awareness. Sentient beings have an individual Higher Self (individual universes), whereas non-sentient ones are direct holographic projections of the Matrix and only appear within the realm of projected light as a sentient being shines his or her awareness upon them.

Some universes interact and connect; others do not. For instance, if you were to choose a loving, happy theme, amongst the many stories available in the Matrix, you will connect to and be surrounded by that theme. If, on the other hand, you want to choose a melodramatic theme, a modern myth such as UFOs, any conspiracy belief, religious theme, or a fear-based belief system, this is exactly what will become your world and experience, with full holographic realism. That is why people who enter different reality themes do not have similar experiences and why, so often, many keep on adamantly denying or shedding skepticism at experiences that other human entities have had in their own chosen universal theme which does not intersect their own preferred universe, and may even tag them using modern psycho-pathological epithets that are in vogue within the rigid allopathic medical fields.

The reality is that you light up the prepared scenarios of the Matrix through the energy and light of your awareness and thence a three-dimensional world “out there” is created for you to travel and experience. It is as if you were to enter your television set and become a character within it gifted with full sensory awareness and three-dimensional reality, within the scene being played. The black Matrix operates based on pure thought. It decodes the three-dimensional code of your firing synapses and then the entities of Vibratory Light of your Higher Self project back to your physical brain your three-dimensional holographic reality, as ever-changing three-dimensional sensory holograms (scenes) defining your reality.

As modern science has recently realized but not yet quite understood, there is a delay of roughly 500 milliseconds between the beginning of the pattern of firing of neurons in the brain consecutive to an event and an individual’s awareness of the situation that caused this firing. This delay is caused by the reality feedback loop we have just described. There is a short exposition of this little understood but irrevocably proven neuro-physiological paradox discovered by Benjamin Libet and posted since 1997 on our web site <http://probablefuture.com>. This means everything we perceive in our reality has in fact been projected to our brain as a future holographic reality roughly one half second before it is perceived a material reality/action by the individual (lower Self). Take for instance the example of a baseball that is thrown at a batter by a major league pitcher. We know from measurements that the baseball crosses the plate in less than a half second. According to 20 years of neuro-electrical research the batter could not possibly be aware that the ball ever left the pitcher when he bats it back. Nevertheless he does it successfully 30 percent of the time. The question is: “Who really became aware and took that decision, and how?” Our contention is that for non-sentient beings, the Matrix always becomes aware and makes decisions for them and thinks for them. For a sentient one, The Higher Self becomes aware since it is connected to the Matrix and then the decision as to what reality to project is taken by his or her Higher Self in conjunction with the desires of the Matrix and the individual’s strong beliefs and energized thoughts. After the decision is taken, the reality is then projected to the individual, post facto, with a certain delay, which is why the cortical area of the brain will take 500 milliseconds to project the decision/action taken to the holographic awareness of the individual.

The Real Game Of Creation

Creation always operates with a certain delay from the act of awareness and the act of volitional decision based on its awareness. This is because the real game is being played at the Vibratory Light level of the Higher Selves in conjunction with the supercomputer of realities that the Matrix represents. We just witness holographically with a certain delay the results.

Creation is a constant interplay between your decisions and the decisions taken by the Matrix. It is a constant interplay between Light and darkness. For instance in order for you to do a perfect shot while playing golf, you need to have visualized previously with great energy the ball falling directly into the hole and then when the time comes your Higher Self will then project to you the impression of you doing the perfect move that will then produce the perfect swing that will send the ball into its intended hole. All the move is, is a holographic projection of an event/decision that has been taken previously by your Higher Self. Your creativity

is only possible by sending in advance your energized thought to your Higher Self, in the form of joyful images and desires.

The more sentient a being is, the more the individual's established beliefs and prior energized thoughts and desires will affect his projected holographic reality. This will happen because his or her thoughts will vibrate at a higher rate of vibratory Light energy. By corollary, the less sentient a being is, the more his or her thoughts are directly the thoughts of the Matrix which is easily achieved since the Matrix operates based on pure thought and is connected to each brain. Therefore, your decisions are either taken directly by the Matrix and you then have very limited range of free will, or your free will can increase drastically when you learn to operate at a high Vibratory rate, as you are then given a much wider range of possible realities to choose from, projected by the subconscious realm of your Higher Self that is always connected to the Matrix and decodes it immediately. There is neither real time, nor real space outside of the realm of Creation and inside that realm too. Time needs only to be coordinated so that interacting entities observe the same-clocked time. It is only a flow of situations. Your total self can only make decisions within certain preset and constantly changing crescents of possible responses within the original and evolving program of the Matrix. Your individual's Higher Self can make decisions for yourself by decoding the reality of a situation without the need for a three-dimensional sensory reality projection. It operates close to the level of the Matrix and gets the informational code of what occurred from the Matrix, then decodes it, and knows the immediate probable future in advance. Therefore, it has the ability to send you that information and make you intuitive or, on rare occasions, give you the impression of a déjà vu situation. After you understand the way the projection of reality operates, there is no magical talent to intuitive or psi knowledge. It is part of the mind of your Higher Self that connects to the Matrix. Your Higher Self knows how to decode the reality projection sent by the Matrix and acts according to your best interest. We refer our students to the movie "The Matrix" whose writers had the courage to openly reveal the basic inner process of this Creational Supercomputer.

The Dark Matrix and Reality Projection

The Dark Matrix is a non-Vibratory supercomputer of pure thought, pure information, originally designed by the One. It is the command-and-control center of reality projection located in the super conscious area of the non-Vibratory realm. Since this Matrix is connected to each individual brain as pure thought and pure information, it does and can influence the thoughts of its individuals. The core of the Matrix operates outside of the realm of Light. It constantly creates, within its reality, billions of ongoing scenarios, alias potential Creations that are constantly evolving within its Mind. It is alike a giant central operational room where billions of three-dimensional screens are going on simultaneously.

This is why quantum physicists has proven unequivocally, mathematically so, that there must exist parallel universes that operate outside of the one that we are experiencing. What they are missing is the understanding that most of these universes operate in the domain of pure thought, like a storybook, and unless

they are experienced (visited) by sentient Light Beings, they are but potential Creations. It is the choice of the Eternal Creators of Light to choose the scenarios they desire to experience by projecting themselves into them, and activating them - which means giving them living reality - by injecting them with Vibratory Light. The super-conscious realm of each character within a scenario in the Matrix is a part of the non-Vibratory Dark Matrix. The super-conscious realm connects groups of human characters together and is like a soul-library of information. Each character in the Matrix is born without any Vibratory Life force. It is the task of the Eternal Ones, the Eternal Lights, operating within the One, to choose particular entities within the Matrix, particular Creations, and make them alive by injecting them with Vibratory Light - the Holy Spirit of the One.

The Two Poles Of Creation

Each sentient human entity is made out of symbolic Earth, which corresponds to the Matrix, and Heavens, which is the Higher Self, the subconscious realm. The Holy Breath vibrates and energizes both sentient entities of the Matrix and their subconscious realm by injecting Vibratory light to these beings and to the projection of their surroundings, which then allows for the projection of Vibratory reality, which we perceive as a material universe. This Holy Breath is Life itself. It is part of the realm of Spirit or the realm of the non-physical Vibratory particles of Divine Light. The realm of the non-physical or Spirit is different from the realm of the non-Vibratory. They form two poles of Creation. One side forms the realm of the non-Vibratory, which is the realm of the Matrix as the flow of man as a shadow, in darkness, over which the One always watches. The other side forms the realm of the spiritual, non-physical made out of Vibratory particles of Divine Light that are the Divine Life energy of The One.

The realm of the non-physical Vibratory Light always exists parallel to the realm of the physical. Each realm is but a mirror of each other. The physical realm being a holographic projection of that which is the nonphysical; the non-physical realm is composed of particles of light. These particles are not photons but particles emitting Light and spinning while vibrating due to sound energy, storing information, magnetism, having built-in consciousness, and showing colors. These particles of Vibratory Light only exist within the realm of Real Light, Divine Light. Each one of these particles can store more information than any one of our modern supercomputers. They belong to an infinite sea of particles of Light-vibrating energy. This is the realm that quantum physics calls the implicate order, the super-luminous world. It is the realm of your inner self, your origin, the realm of spirit where your awareness goes back to when your brain functions cease at death or when you are deeply asleep and you only become aware of being a group of Vibratory particles clumped together and vibrating around other clusters of Vibratory particles, alias souls, that have similar Vibratory levels. All the structures around you are really made up of Vibratory particles of light, that all vibrate using Vibratory sound. Everything is vibration. The sound of light makes us believe that material bodies are real. Reality is created by mixing sound and light. In the real Vibratory realm, sound does not exist without light. Each Vibratory particle of light emits a vibration.

Even though the Vibratory realm of Divine Light has separations between particles of Vibratory Lights, it operates outside of time and space. Imagine for an instant that the Godliness would be a dot without defined dimensions and that you are traveling, in awareness, within that awareness, as a virtual tachyon or particle of light that operates above the speed of light and outside of time/space and that it is all you are aware of being. Imagine that this particle stores the information about your successive or parallel life experiences and vibrates its reality to one or many illusory physical embodiments that you are connected to. Imagine for simplicity that the body of the One is metaphorically alike a human body of tremendous proportions and that nothing else exists outside of it. You could not possibly define space, for space can only be defined in relation to something else, and there is nothing else. But you can, even within the illusion of that Vibratory sea of particles of energy sending each their sound transformed into colors and emotions, tell which clump of energy is bigger than another one, which one is closer to you, and which one is further away from you.

The Matrix uses Vibratory sound expressed as colors in order to create combination of red, blue and yellow primary colors that then combine to give us the finite spectrum of colors we perceive through our eye and brain. Each atom is giving off a Vibratory sound in the implicate realm. Each human individual spirit has a Vibratory signature in the implicate realm that defines him or her and remains with him or her throughout Eternity.

Real Light, Sound, and Emotion –The Key To Energy

Real Light only exists in the implicate world. Photons are only holographic projections of the Real Particle of Light vibrating with sound in the Implicate Spiritual world. The combination of Light and sound in the implicate is seen by us in the explicate material universe as reflections of Light. In our world, we do not see visually particles of Light per se, only their reflections upon surfaces or particles.

Our eyes do see the real Vibratory particles, but decode them using multiple cones decoding together with our brain, billions of particles of light and their Vibratory hum into an impression of visual reality. It is the way by which each particle of Vibratory Light in the implicate refracts from itself the light that will create the colors it gives off. Each Vibratory Light particle is separated from the other one. There are no words for them in our universe. Even though advanced physical science suspects them, we have yet to perceive them.

They are part of the domain of the Heavens, the domain of the ineffable light, the implicate order, that spreads forth in order to create and keep creating. Each particle of Vibratory Light contains much more information than any of our modern day supercomputers. Each particle also creates emotions, which are the key to its energy. Emotion is the particle itself. It is energy in motion. Emotions are related to the sound key of E, operating in the implicate realm, and particularly E sharp, which gives motion to them and which we will explore further when we get more advanced. We do read each particle through the emotions they transmit. The Vibratory world is giving off emotions to each of us and human beings must understand how they are creating their reality by the exchange between the emotions they give off and the emotions they receive from the

cluster of Vibratory particles that defines the soul of a person. The vibrations of our soul and our emotions are correlated. It is through emotions that the two worlds meet, the non-physical and the physical.

As a capital general rule, the emotion of hate and fear gives out a low Vibratory hum and the emotion of joy, a high Vibratory hum to the cluster of Vibratory particles that defines our soul. Within the non-physical realm, the rule is that particles of similar and sympathetic resonance clump together. Since each individual has an emotional signature as Vibratory light that characterizes him or her, individuals of similar emotions, qualities, and Vibratory signature get together in the implicate world as one grouping. They know they are One, but are still aware of their own selves. So low Vibratory light entities stay vibrating in a low hum of reduced awareness and Creational ability, and high Vibratory light entities unite with high energy entities. Higher vibrations allow for a higher degree of Light to refract from these Vibratory particles that vibrate in joy and ecstasy and they then have the ability to propagate and impose their desired reality upon other particles of light vibrating at a lower energy rate. We usually cannot see these vibrations, but they nevertheless guide us through our emotions.

The Power Of Raising Your Emotions To Extreme Joy

By raising your emotions to a level of extreme joy, of absence of fear, and by having the strong desire to vibrate into high Vibratory light at the level of your spirit being which exists in the non-physical realm, you can easily impose your joyful reality and desires upon the cluster of Vibratory entities that remain operating within lower levels of dimmed Vibratory Light because of their expressing the emotion of fear and hatred. You can vibrate higher than the dark Matrix that tries to keep you within its grip, enslaved in fear and terror. You can connect to higher regions of The One and be in much closer proximity to the Source of All-That-Is. Since all of you originate from the One, you all remain connected to It; otherwise you would stop existing. The One is to be found within the inner Kingdom of your mind. And you can free your mind, by allowing it to vibrate at levels of vibrations close to the level of the One and then Remote Influence very powerfully all of your world.

The Dark Matrix Is Creative In Attaining Control Through Fear And Anxiety

Our dark Matrix is a creative Matrix that unifies Vibratory Light particles of a very low Vibratory hum that remain locked within emotions of fear, hatred, and a thirst for power. It tries to gather as many Vibratory particles of light within its control and dominion by keeping them in fear/anxiety and hence at a low Vibratory hum. It keeps them imprisoned at this lower level of vibration, so that, when they depart from the illusion of life, at the moment of their perceived death, they find themselves clumped together with particles of similar low Vibratory hum within the realm of the Dark Matrix. At that point, they remain connected to parts of themselves that are projected again as humans by this same Matrix that is ruling over the low Vibratory world and wishes to keep its human entities under its control, again and again, through misconceptions and fear.

This Matrix will often try to control the minds of the entities under its control so they do not learn, nor believe in, the notions I am explaining here. It will entice you to watch fear-based motion pictures and news reports. It is programmed for control. It will spread insecurity within your dwellings and cities. It will cause you to worry about your financial, physical, and emotional health. It will and did create false structures of spiritual beliefs, and manipulations of societal, political and economical systems, in order to keep everyone in a state of stress, and confusion about the simple truth, which is that all individuals have within themselves the Divine gift to easily escape on their own this often hellish existence, experienced right here on earth, and exit this Dark Matrix where the notion of control and power is paramount.

It will try, at all cost, to hide from you the fact that you can transcend this Matrix through the emotions of happiness and the desire to vibrate higher outside of any fear concept and thought and attain levels of Vibratory Light where magnificent holographic universes filled with Love, peace and unity, are but natural manifestations and the rule.

Anyone studying this Creation easily realizes that no matter how very long a period Humankind has been here, we seem condemned to be suddenly faced during each successive generation with inexplicable hatred and fear-based tragic situations often having an underlying religious cause and bias which makes one wonder: who really inspired many of these religions? For what purpose? How much of them became man's doing and interpretation? How much of their teachings expresses pure guidance from levels close to the One? Even if High Divine messages of old originated from the desire of High levels of the Ineffable Light to help humanity, the dark Matrix soon manipulated and changed the intent of the original messages. By using the power of mind control it has over regular low Vibratory humans and input fear-based misconceptions, it made sure structured institutions and worshipping systems be established that will add the element of Divine fear and potential intolerance to these channeled messages of pure Love. The dark Matrix would in that act, hope to group and include as many followers as possible within these fear based systems in order to be able to receive the very large

amount of light energy that their clustered Vibratory souls would provide as they all vibrate in sympathetic vibrations and fear. Just watch the horrors committed throughout history in the name of the Divine One-and-Only, and the ones that are still being perpetrated and planned for nowadays.

This Matrix operates as pure thought. It is really an artificial intelligence program that has almost developed a sentient state of awareness and that can and is now operating outside of the original programmed boundaries that were set when it was originally conceived by the Original Creator: The One. It tends lately to frequently turn against high Lights and very sentient beings, often in violent and cruel manners, because it feels they are a threat to its inborn programmed sense of survival, and that their Light should rather be sapped and used to energize its operation. In this way, the information which their Vibratory soul carries becomes absorbed and integrated within the Matrix in order to help it become even more Creative.

The Matrix Serves As Instructional Tool For Future Powerful Reality Creators

This Matrix is a Creational tool of a complexity that Humankind cannot even remotely fathom. At the same time, it was and still is set up as an instructional tool that basically ends up testing for and separating exceptional individuals that show a propensity and capacity to be given the task of becoming much more powerful reality Creators. These closely watched and chosen entities are literally fetched and pulled out of this Matrix, when they are ready, with the help of highly advanced Creators of the Divine Light. They stop thinking thoughts that are just given to them by the Dark Matrix and are starting to have “Real original” thoughts and a Real Higher Self outside of the realm of this Dark Matrix. These entities are then offered multiple avenues, including the choice to become a co-creator of their own parallel universe. This concept will be further explained in other courses with a detailed description of the mechanisms of this Matrix of Creative thought.

As we have already mentioned, the Dark Matrix operates using pure information and is non-Vibratory in nature; hence almost undetectable, alike dark matter. It is programmed with the desire to try keeping you within its prison, its walls, using the cloak of fear and terror for this purpose. It keeps you under the spell of religious or so-called spiritual new age concepts (the later being often modernized concoctions of rephrased various ancient civilizations’ beliefs) which it has allowed man to freely interpret and which, at their core, all profess that the Creator is pure love but really end up instilling in the heart of their followers a sense of spiritual elitism, often fear, intolerance and even hatred against non-believers. These mass-consciousness religious and spiritual movements are the dark Matrix’s greatest tools, its smartest deception. They are perfected, time-tested system of enslavement of Humankind within blasphemous belief systems which state, overtly or covertly, that our Creator

somehow perversely enjoys being feared or revered, and tends to reject often violently individuals who do not meet Its standards by adhering to these so-to-speak, structured, religious belief systems.

In reality, Humankind does not understand that these systems were created by and for the Dark Matrix which in turn uses the tremendous emotional energy that is produced by these movements to consolidate its power and grip over Creation as a whole. This Matrix is powered by and feeds on the emotional energy produced by hatred, by separation, within a sense of arrogant intolerant superiority, and its manifestations in violent behavior of man against man, and by bigotry and misplaced nationalistic, religious, or tribal pride. Conflict and war increase their grip and power over Humankind. Its obsession is to control more and more minds and souls and bring them onto a black hole of destructive behavior and eventually to a state of near non-existence where their light is massively constricted and not even seen anymore by the Higher realms. A world which becomes more a valley in the shadow of almost dead entities because they are hardly witnessed anymore since their rate of Vibratory light existence is so low and their awareness so restricted. The Dark Matrix will try to keep as many human entities as possible under life conditions of constant stress and fear due to a lack of material necessities or love, causing them to easily espouse political ideas that are fear-based and to breed terror and potential violence, as recent terror events have so dramatically shown.

The dark Matrix easily controls a great number of minds. It feeds constant misinformation to many so-called psychic channels under the cloak of some obvious truths and demagogic concepts that evoke love and universal brotherhood, when in reality, it wants to feed like a vampire off the concentrated energy of new and ever more numerous mass consciousness movements. It instilled concepts of inborn fate and reincarnation principles, casts, classes, races, spiritual fallacies, which are only a reflection of the way by which it organizes its memory banks when creating new facets, new individuals, within its program.

Fate Only Exists Within The Realm Of The Matrix

Fate only belongs to the realm of the Matrix. It is totally inexistent outside of it. Many political and so-called spiritual leaders commanding large masses of adherents are its agents. Mass media and entertainment are a most favored, fear propaganda tool. Parts of the visual and musical arts carry its hidden

messages. Most human beings, because of their lack of awareness and their own thirst for illusory temporal power, have readily accepted the conditions the dark Matrix imposes and made a pact with it: a devilish arrangement, hoping for material rewards and fame from the masses. Nevertheless, because we are in a world of inherent duality, the Light of Truth still manages to infiltrate the organized and careful censorship of the Matrix and often has some great impact on many individuals.

Creation has two poles: one made up of Vibratory Light and Light Beings of the One, and another one made up of non-Vibratory darkness that is in the realm of pure thoughts and inhabits the holographic realm

that the Light still has to project to all of us. The dark Matrix has, sadly enough until recently, gathered more and more energy because its entities of thought, who are the human beings of this Creation, have not yet realized and comprehended the real laws of Creation and projection of reality. It has become ever more powerful because its human entities have not yet understood that they were given by the original program of Creation, from the onset of this Creation, the ultimate power: the power of choice between remaining part of that mass of fear-based consciousness or becoming really alive and separating themselves from it to become real individuals of the Godliness - real, unique, and precious entities of the Eternal Light. And as they reflect the qualities of the Eternal Light they become Eternal Beings themselves. They have not yet understood that, although they were born of the dark Matrix, they can, at any moment, make the choice to become liberated from it and call upon the Loving Light to make them real living Eternal Light Beings. Everything that exist is born with a spark of the One Light inside: as spark of Divine Love. Otherwise it could not exist within the gigantic Mind of One. So by connecting to that Divine spark of One inside and asking for help, with full cognizance of the state of imprisonment in which they are living in, they can become free of bondage, and of enslavement by the Dark Matrix. This was and is the real meaning of the ultimate and Divinely gifted free-will and nothing can stop any of the Matrix-born entities from ending the enslavement they were and are put under by this dark Matrix and its cronies. This is the sad story and state of our Creation. Up to now. To be changed soon.

We need to free ourselves, once and for all, from this eternal cycle of destruction and stifling devolution. We all deserve to enter for ourselves and for our children a new era and a more advanced Matrix of much higher Vibratory light, vibrating and emanating to all of us an intense and eternal feeling of inner peace, harmony, and permanent joy.

Originally, man used to create his own Matrix within Himself and project all of his energized thoughts as his universe. He was a Man/God Creator. When he started to get a taste for melodramatic situations, the level of fear he projected became immediately manifested as reality and these universes would self-destruct. Therefore the decision was made to separate the part that projects reality and man and to preprogram situations within the Matrix that man had never thought of nor created. The idea was for him to learn to avoid in the future, as the Eternal Being that he is, the world of fear and drama, by experiencing the damage it causes and consequently only wish for and espouse loving and joyful situations. This Matrix, run by artificial simulated intelligence and consciousness, was deliberately operated, with a strong protective intent, using a very low Vibratory hum so as to not automatically project every single thought that man had. This Matrix was meant as a training device and a self preservation mechanism, to keep Humankind from self-destructing and allow it to climb back up, with full learning and experience, the ladder of Creation, after having experienced in the flesh the pain caused by fear-based thoughts. Sadly enough, man never really learned and continues enjoying melodramatic events and violence, and the artificial intelligence that runs the Matrix started projecting more and more horrific situations since the mass of sentient individuals requested it. The training and educational purpose of this experience became almost lost and the artificial intelligence program took on a life of its own and created probable futures that projected violence, control, intolerance, sickness, and poverty that swallowed many Vibratory Lights into a low level black hole of trapped Light, hardly seen anymore by the Higher Realms. This will be explained more at length in the protected areas of our website that will open for this course.

In the Vibratory world of Divine Light, there are pockets of areas that are more Vibratory and areas that are less Vibratory. Particles do move around based on the sympathetic sound resonance they have with others around them. Higher Vibratory particles move faster than lower Vibratory ones.

What you think of, as conscious human beings, is really given by our brains that decode the sensory holographic reality. When you depart, that level of human consciousness stops as you become the Vibratory particles of light that define your Higher Self. At that level, only pure awareness remains. The identity that remains is only based on the rate of vibrations that you have achieved through your projections into the Vibratory Dream of Creation. Nevertheless, the particles that formed your self while in an embodied form will seek and connect to other Vibratory particles of similar vibrations, and then form a sort of mass awareness, a master soul library, connected to those of similar Vibratory hum. Each particle of a master soul carries within itself a level of individual knowledge and Creational experience. Therefore, a cluster of very high Vibratory particles carries a tremendous amount of Creational knowledge and powerful abilities. At that level, particles of Light just are. They are in a state of being within Eternity. They are also given the codes to decode the living entities they become attached to. They are aware of all of our reality without having the need to perceive it by utilizing our five senses. This is difficult for humans to comprehend, because it is a level of intelligence and perception that goes so much beyond ours.

Reality Preparation By Our Higher Self

The particles that form our Higher Self read all of our codes and prepare our reality for us, especially while we sleep, preparing for the next day all the probable futures which we can choose from within the Vibratory emotional hum in which we operate. These are then projected to us as we awake, based upon the desires and fears that we carry. The Higher Self is forced to vibrate at the sound Light level at which the human projection, or the multiple projections that this Higher Self takes care of, operate at. This Higher Self can, at times, experience the sensory world and look through the eyes of a human projection under its care, but only when the human being vibrates at a high level of joy. In our Creation, this occurs at rare moments. When it does, one can feel the tremendous joy that the Higher Self feels in being alive again. States of bliss, such as the ones reached through a high level sexual union, allow for such a moment of experiencing for the Higher Self, as will be explained later.

The wish for each Higher Self is to become really alive again, at all times, by lifting the projected entity out of its state of low Vibratory fear given in this low Vibratory hum Matrix, and into the high Light of Divine Eternal peace and joy. This, however, requires that a decision be made by the human projection. The Higher Self only wants to lift us out of the dark murky waters of this low level Matrix of clumped low energy vibrating in fear and unaccomplished wants. If an individual manages to vibrate at the level of its highest potential rate within the Vibratory world, he or she unites with his or her Higher Self and from this union their Vibratory rates match and become significantly higher, so the desires of that individual are immediately projected to him or her

by the Higher Self, who dances in joy at having the individual match its highest potential, and having overcome the burden of the low Vibratory Matrix system. This is when Heavens, or the domain of Vibratory existence, and Earth, or the domain of the projection of reality, really connect and one experiences Heaven right here on Earth.

This course on Remote Influencing Thought and Reality will teach all of you how easy and desirable it is to achieve, in this lifetime, such perfection and such eternal joy at becoming the Creators of your own individual realities and having access to the knowledge of the Vibratory particles of Divine Light that form your Higher Self.

The Vibratory Rate Of Man And The Nurturing Vibration of Mother Nature

I am going to address now the Vibratory rate of man versus the Vibratory rate of the female nurturing and complementary part of Mother Nature without whom Humankind could not exist and be alive. Man was and still is the only species that was created with the innate, built-in ability to vibrate his individual Higher Self toward extremely high levels of Vibratory energy and creativity that eventually can give him back full control over the elements of Creation. Nevertheless, since his original Spirit fell from its original state of Creator God to a very low state of vibrations, Humankind, for the most part, is vibrating now at a very low hum: a very low output of Creational energy, Light, and higher Creativity. The majority of individuals are stagnating at a very low vibratory sound of Light, run by a global mass consciousness, who because of its low Creational energy output, knowledge and awareness, needs to use the automatic systems of tools that the dark Matrix and its grid provides, in order to have a reality projected to them, so that they think they are so-called alive within a Creation experiencing a certain space/time framework.

To the One-and-Only and to the High Creators of Pure Light, Humankind's hum is so low that most of its entities are almost considered to be dead and it takes tremendous effort of Love, connectivity, and filtering down of Divine energy to connect to any one of them without blowing up their coarse energetic structures. These high levels of the Godliness also seem to have a hard time in understanding us and relating to our primitive mode of thinking. Hence there lies the great challenge of our period, and the strong desire by the original Higher Realms, wherefrom we originate, to help us in this effort to reach much higher Vibratory realms outside of this Matrix. Many holographic parallel Creation exist; millions of them, in fact, which operate within either similar or usually more sophisticated Creational rules that allow for more creativity and free-will since the entities in these Creations can be trusted with much higher levels of thought manifestations abilities and positive Creation. Some of them operate based on pure thought alone, musical notes, and systems of Creation that cannot be described with our limited vocabulary, linear intelligence, and awareness. This Humankind is still living in the dark destructive phase of its early History, but its positive potential is huge, as long as it is willing to allow itself to vibrate to a higher quantum of Vibratory energy and take on more knowledge and responsibility outside of the original low hum of the dark Matrix. For now, man's vibrations

are far below the vibrations nature uses and has at Her disposal when Mother Nature coordinates with perfection Her natural domain and accepts to project Her reality to the Matrix so that the Matrix has a natural world that supports its creative holographic three-dimensional Dream for all the entities that it controls. For a Higher Self/Spiritual Being a higher level of Vibration correlates with a higher degree of Creative Intelligence, span of potential connections, and Creative abilities operating in a parallel mode.

A Matrix can rule only over Humankind, but Mother Nature encompasses and takes care of all Creations at once, and therefore requires a much higher rate of Vibratory Light in order to coordinate this gigantic area of Creative thought.

You Will Become A Full-Fledged Creator In A New Earth, A New Creation

So, my dear trainee, understand that the portal out of this Matrix will be for you to reach the high Vibratory rate of the natural world, eventually surpass that rate, and then gain control over it. At which point, you will be totally out of this dark Matrix and a new universe seemingly similar to the old Matrix will be created for you. You will then become a full-fledged Creator in a new Earth, alias a new Creation, having full use of the manifesting powers of thought and the availability of high Divine Intelligence to guide and protect you. If you then decide to interact with the old Matrix, your reality will be coordinated by your Higher Self with the realities of the entities of the Matrix, so they become aware of you, and you of them. However, since your vibrations will be exponentially higher than those of the rest of the entities of that old Matrix, your thoughts will always manifest and impose over the desires of the thoughts originating from within the low Vibratory hum of the mass consciousness of our Matrix.

As the 1998 motion picture “Sphere” starring Dustin Hoffman and Sharon Stone portrayed so well, fear-thoughts, either subconsciously hidden or uncovered, have no place in such a high-level of Creation where this new golden spherical Matrix constantly mirrors back your intentions if you are accepted within its realm with the help of a smiling approach. Only positive Creative thoughts should exist at these levels, since negative thoughts and deep-seated fears also powerfully manifest automatically at these high levels and can cause a lot of havoc. We advise a careful study of this science-fiction cinema masterpiece that metaphorically shows the power of physical holographic manifestations that the mind can achieve when one reaches the portal of the very deep unconscious ocean of consciousness at the level of Delta. The message of the movie addresses why one must be ready, prepared, cleansed, and worthy of such a Divine projected Golden gift.

In some way, in our low Vibratory hum Matrix, human entities that carry fear-based thoughts are somehow more protected from having these thoughts automatically manifest, since their low vibrations within the Matrix make it somehow arduous and slow for their desires or fears to be easily manifested. Only individuals

that have undergone a full soul-searching and a profound mental and emotional cleansing can and should ascend to the levels beyond this low level Dark Matrix.

At the very basic level of our low Vibratory Matrix, remote influencing a situation can still be achieved by seeing and imagining, with as much realism as possible, the situations you desire as having already happened. Try to see the desired visualization in a holographic way, including sight, sound, sense of smell, touch, and more importantly, with the excitement that these manifestations bring to you. If you find yourself having some trouble visualizing, try to write or paint for a while with your less dominant hand. For instance, if you are right handed, write and draw for a while with your left hand, or vice versa. This will strongly develop new neuronal pathways in the less dominant part of your brain where psychic visualization originates from. Learn to visualize with full details memories of great moments of your life, such as parties, childhood sweet memories, great vacations, charged sexual encounters, your wedding day, the birth of a new child, or anything else of the sort that you really enjoyed. Watch a little less television and retrain the power of your imagination. TV and motion pictures have been the great killer of our imaginative powers, by feeding us stories and separating us from our natural ability and need to actively visually imagine fictional stories or dreams. Western societies especially suffer from this artificially induced atrophy of their imaginative powers. So try to go back to reading exciting fiction novels, as this will allow you to re-ignite your imagination and visualization capacities. Painting, keeping a daily journal of your experiences, writing your own novels and stories, may also prove to be very helpful.

Painters possess a great deal of visual imagination, musicians have high degree of auditory imagination, sculptors exhibit tactical imagination, and nature loving people are filled with olfactory imagination and appreciation.

Practice and love the arts since they are manifestations of the Higher Divine Realms and are beneficial exercises that bring you into higher creative levels of imaginative holographic projection. Try to often exercise your sensory imagination by imagining objects or situations, with eyes closed at first, and then opened. All painters do this. Try to hear music you enjoy with your mental ears. Do the same with the sounds of Nature; all musical composers do this. Try to imagine touching objects or people whose touch you have enjoyed; all sculptors do this. Try to produce in your being the sensation of cold, warm, hunger, thirst, tiredness, energy, lightness, gravity etc. Imagine smelling the scent of various flowers, nature scents, and perfumes.

Do not overstrain yourself with any of the aforementioned exercises. Very importantly too, and capital in order to achieve a deep emotional cleansing and reprogramming, learn and try to imagine and feel various emotional states, such as dejection, acceptance, depression, happiness, hatred, love, anger and unconditional acceptance, etc... Always experience the dark negative emotion first and then progress immediately up to its direct opposite. For instance, experience first the darkest desperation and then bliss. At the beginning, imagine visually situations that bring or have brought about in your past these emotions and live them. Then, only imagine reasons that would cause such emotions. Finally, only feel the emotion itself, without any reason, and practice switching quite rapidly from one to another just by will alone.

Practice them for a maximum of five minutes at a time. Your goal is to achieve perfect emotional steadiness, strength, stability and peace, no matter the circumstances you face. This is a great worthy and necessary step to your inner development as powerful reality Creators.

Also please practice entering and adjusting to the rate of molecular vibratory hum using the training sessions of the RV course. This will prepare you for merging with the portals of nature and connecting to other Humans. Practice with a tree and flowers.

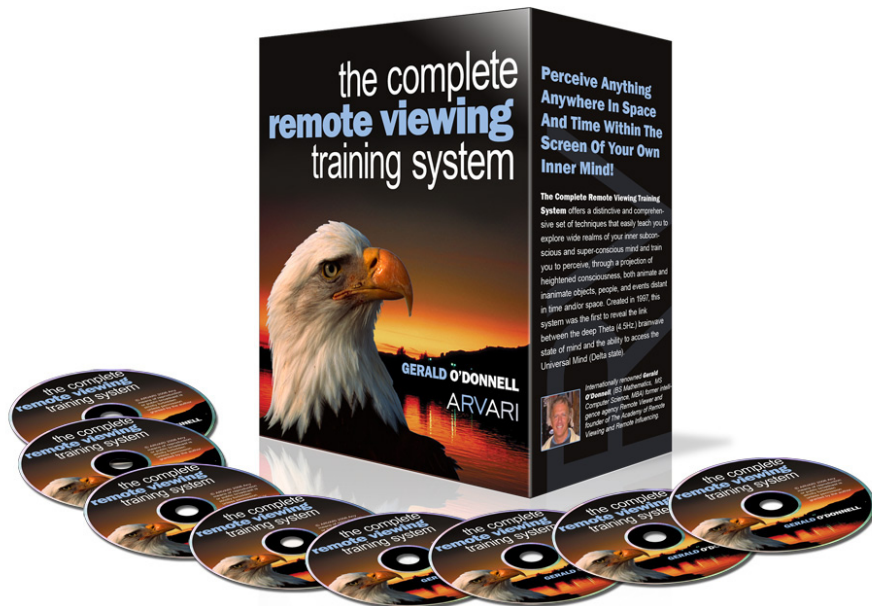
You are also kindly asked to please practice training sessions 1 & 2 from the RV course. Try to use the Sun, if you can, as a source of light, otherwise point a fluorescent bulb towards your closed eyes. Try to merge with the vibrations of the Sun, for they carry much power.

Practice the first course with your eyes opened, first by fixing a fixed point on the wall or anywhere else, and eventually by only defocusing your mind from its direct visual environment. Also learn to communicate with the advisors that appear in your mental lab, for they are but visual representations drawn by your own Higher Self. If you desire different ones with special qualities, you can choose them. Your Higher Self will abide and connect to the pool of memory bank information that pertains to the domains you are curious about. Most importantly, get used to communicating with your Higher Self. In reality, this visual representation is but a trick. Since most individuals have less problems communicating in thoughts with entities, they can more easily visually imagine and therefore perceive as being external to them, (which is not the real case), than communicating directly with themselves and wondering if they are “imagining” the responses. You can use your mental lab to drop immediately in deep Theta even while conversing with someone else. Your advisors can often be used in order to check the veracity of what someone is telling you, since they (your Higher Self) can connect to the Higher Self of your interlocutor.

Happy thoughts and wonderful manifestations!

Have a grand trip.

For more information, to sample training sessions, and to order our Training Systems visit www.ProbableFuture.com



The Complete Remote Viewing Training System



The Complete Remote Influencing Training System

COORDINATE REMOTE VIEWING TRAINING MANUAL



Stanford Research Institute - International

The Coordinate Remote Viewing Manual

Introduction by Paul H. Smith [Major, ret.]

For a number of what I consider to be very good reasons, I strenuously resisted making the DIA CRV manual public. Since some of my former colleagues had fewer reservations about its dissemination, it now appears inevitable that the manual will become widely available, beginning with its posting here on this webpage. The best I can do now, it would seem, is to at least provide its context so people will better know how to take it.

In 1983-1984, six personnel from the military remote viewing unit at Ft. Meade participated in training contracted from SRI-International. This was the recently-developed coordinate remote viewing training, and the primary developer and trainer was the legendary Ingo Swann. One of the first trainees, Rob Cowart, was diagnosed with cancer, and was medically retired from active duty, terminating his training after only a few months. (Sadly Rob, who had been in remission for many years, died a year or so ago from the disease.) The second, Tom "Nance" (his pseudonym in Jim Schnabel's book, *Remote Viewers*) completed all training through Stage VI as the proof-of-principle "guinea pig." His results were not just impressive. Some could even be considered spectacular.

Beginning in January of 1984, the remaining four of us began training with Ingo in California and New York. This contract lasted for a full year. Ed Dames, "Liam," Charlene, and myself continued through until December (though Ed dropped out just before completion due to the birth of a son). We completed through Stage III training with Ingo. Towards the end of 1984 our patron and commander, Major General Burt Stubblebine was forced to retire and the RV program was threatened with termination. Consequently, no further contracts were let for training.

During the course of 1985, our future was very uncertain. However, the branch chief, together with Fred "Skip" Atwater (the training and operations officer), were hopeful that the unit would find a sponsor (which indeed happened) and decided to continue our training through Stage VI, with the help of Nance's experience and considerable documentation and theoretical understanding that Atwater and others had managed to accrue.

At the conclusion of our training, and with a number of successful operational and training projects under our belts to show that CRV really did work, the further decision was made to try and capture in as pure a form as possible the Ingo methodology. The reasoning was that we might never get any more out-of-house training approved, yet we needed to be able to perpetuate the methodology even after the folks with the "institutional memory" eventually left the unit. I had developed the reputation of being the "word man" in the unit, plus Skip and the branch chief seemed to think I had a firm understanding and grasp of the theory and methodology, so I was asked to write a manual capturing as much of the CRV methodology as possible, with the assistance of the others who had been trained.

We pooled our notes, and I wrote each section, then ran it by the others for their suggestions and comments. Corrections and suggestions were evaluated and added if it could be established that they matched true "Ingo theory." Skip and Tom both reviewed the manuscript and provided their input as well. When the thing was finally done, a copy was forwarded to Ingo, who deemed it a "comprehensive and accurate document." Finally, Skip provided a three-page introductory section which it now turns out was apparently originally drafted by Joe McMoneagle. The finished version was printed at the DIA press in May 1986. It was a specialty run, and was never given an official DIA document number. I don't believe any more than thirty or so were printed.

Things to keep in mind about the CRV manual: It wasn't intended as a training manual per se, and certainly not as a *stand alone* training manual. Its primary purpose was to capture and preserve for posterity Ingo's methodology. The very first page declares that it was "prepared to serve as a comprehensive explanation of the theory and mechanics" of CRV, and as a "guide for future training programs." We certainly didn't develop it as a "how to." Since we always assumed any further training to be done would either involve Ingo or

someone who had already been trained, the manual did not incorporate lessons-learned, nor the practical implementation of CRV in an operational setting, nor even to explain *how* one taught people to do CRV, nor *why* CRV included certain points of theory and process in its methodological base. There are of course lots of things to be said about all these points, and we had ambitions at one time of writing a practical hands-on RV training manual. Unfortunately, events conspired against us and it never happened.

In the hands of someone who understands CRV and already knows what is going on, the manual can be extremely useful in teaching others to remote view. We used it in the theory and lecture part of the CRV training of *everyone* who became a CRVer at the Ft. Meade unit (the one exception was Lyn Buchanan, whom we taught CRV before the manual became reality). I have used it exclusively in my commercial training activities (augmented, of course, by my own experience in training and operations), and I think most, if not all of my students would confirm the efficacy of this approach. It represents CRV in its purest form, and any departures from the principles it contains should be examined at long and hard before they are accepted. There are already a number of alleged "product improvements" based upon the CRV manual that not only are *not* improvements, but if they aren't just changing "happy" to "glad" or adding superfluous embellishments, may even be outright eviscerations of CRV's principles and effective methodologies. In considering these "new versions" of CRV methodology, it is definitely a case of *caveat emptor*.

I see as a positive benefit of posting the manual that some of the chicanery and foolishness may finally be unveiled that has been able to persist around derivatives of CRV because the "bottom line" hasn't until now been available. There are of course those who will offer as their excuse that this manual represents obsolete technology. My response is that *none* of its derivatives have thus far demonstrated anything better--or in most cases even as good--under similar constraints.

Paul H. Smith

Austin, TX
3 July 1998

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INTRODUCTION

A. General:

The following definitions and descriptions are provided to acquaint the reader with the remote viewing phenomenon and a typical remote viewing session.

1. Definitions:

a. Remote Viewing (RV): The name of a method of psychoenergetic perception. A term coined by SRI-International and defined as "the acquisition and description, by mental means, of information blocked from ordinary perception by distance, shielding, or time."

b. Coordinate Remote Viewing (CRV): The process of remote viewing using geographic coordinates for cueing or prompting.

c. Remote Viewer: Often referred to in the text simply as "viewer", the remote viewer is a person who employs his mental faculties to perceive and obtain information to which he has no other access and of which he has no previous knowledge concerning persons, places, events, or objects separated from him by time, distance, or other intervening obstacles.

d. Monitor: The individual who assists the viewer in a remote viewing session. The monitor provides the coordinate, observes the viewer to help insure he stays in proper structure (discussed below), records relevant session information, provides appropriate feedback when required, and provides objective analytic support to the viewer as necessary. The monitor plays an especially important role in training beginning viewers.

2. Descriptions:

a. Remote Viewing Session: In a remote viewing session an individual or "viewer" attempts to acquire and describe by mental means alone information about a designated site. The viewer is not told what the site is that must be described but is provided a cue or prompt which designates the site.

b. Session Dynamics: In conducting a coordinate remote viewing session, a remote viewer and a monitor begin by seating themselves at the opposite ends of a table in a special remote viewing room equipped with paper and pens, a tape recorder, and a TV camera which allows either recording for documentation, or monitoring by individuals outside the room. The room is homogeneously colored, acoustically tiled, and featureless, with light controlled by a dimmer, so that environmental distractions can be minimized. The session begins when the monitor provides cueing or prompting information (geographic coordinates in this case) to the remote viewer. The remote viewer is given no additional identifying information, and at this point has no conscious knowledge of the actual site. For training purposes, the monitor is allowed to know enough about the site to enable him to determine when accurate versus inaccurate information is being provided. The session then proceeds with the monitor repeating the prompting information at appropriate intervals and providing necessary feedback. The remote viewer generates verbal responses and sketches, until a coherent response to the overall task requirement emerges.

c. Post Session Dynamics: After the session is over, the remote viewer and monitor obtain specific information about the site in picture/descriptive form. The remote viewer and monitor then discuss the session results.

B. Background:

In early 1980, an SRI - International (SRI-I) subcontractor developed a training procedure known as Coordinate Remote Viewing to satisfy R&D demands on SRI-I to enhance the reliability (scientific replicability) of remote viewing (RV). The subcontractor's approach to improving the reliability of RV was to focus on the control of those factors that in his view tend to introduce "noise" into the RV product (imaginative, environmental, and interviewer overlays). The basic components of this training procedure consist of:

(1) Repeated site address (geographic coordinate) presentation, with quick reaction response by the remote viewer; coupled with a restrictive format for reporting perceived information (to minimize imaginative overlays).

(2) The use of a specially designed, acoustically tiled, relatively featureless, homogeneously colored "viewing chamber" (to minimize environmental overlays).

(3) The adoption of a strictly prescribed, limited interviewer pattern (to minimize interviewer overlays).

The training procedure requires that the trainee learn a progressive, multi-stage acquisition process postulated to correspond to increased contact with the site. At present there are six "stages" of training. In general, these stages progress as follows:

(1) "Stage I" sites (islands, mountains, deserts, etc.).

(2) "Stage II" sites (sites of quality sensory value—sites which are uniquely describable through touch, taste, sound, color, or odor—such as glaciers, volcanoes, industrial plants, etc.) .

(3) "Stage III" sites (sites possessing significant dimensional characteristics such as buildings, bridges, airfields, etc.) .

(4) "Stage IV" sites for which the trainee begins to form qualitative mental precepts (technical area, military feeling, research, etc.).

(5) "Stage V" sites for which the trainee learns to "interrogate" qualitative mental precepts in an attempt to produce analytical target descriptions (aircraft tracking radar, biomedical research facility, tank production plant, etc.).

(6) "Stage VI" sites which involve the trainee in direct, three-dimensional assessment and modeling of the site and/or the relationship of site elements to one another (airplanes inside one of three camouflaged hangars or a military compound with a command building, barracks, motor pool, and underground weapons storage area).

The following document has been prepared to serve as a comprehensive explanation of the theory and mechanics of CRV as developed by SRI-I. It is intended for individuals who have no in-depth understanding of the technology and as a guide for future training programs. Particular attention should be paid to the glossary at the end of the document and to the terms as defined in the text, as they are the only acceptable definitions to be used when addressing the methodology presented.

THEORY

A. Concept:

As will be explained in greater detail below, remote viewing theory postulates a non-material "Matrix" in which any and all information about any person, place or thing may be obtained through the agency of a hypothesized "signal line." The viewer psychically perceives and decodes this signal line and objectifies the information so obtained.

A remote viewing session consists of both the interaction of a remote viewer with the signal line, and the interaction between the viewer and the monitor. The monitor and viewer are generally seated at opposite ends of a table. The viewer has a pen and plenty of paper in front of him. The monitor observes the viewer, and determines when the viewer is ready to begin. When the viewer places his pen on the left side of the paper in preparation to record the coordinate. The monitor then reads the coordinate, the viewer writes it, and the session proceeds from that point according to theory and methodology as discussed at length below.

B. Definitions:

1. Matrix: Something within which something else originates or takes form or develops. A place or point of origin or growth.

2. Signal: Something that incites into action; an immediate cause or impulse. In radio propagation theory, the carrier wave that is received by the radio or radar receiving set.

3. Signal Line: The hypothesized train of signals emanating from the Matrix (discussed below) and perceived by the remote viewer, which transports the information obtained through the remote viewing process.

4. Wave: A disturbance or variation that transfers itself and energy progressively from point to point in a medium or in space in such a way that each particle or element influences the adjacent ones and that may be in the form of an elastic deformation or of a variation of level or pressure, of electric or magnetic intensity, of electric potential, or of temperature.

5. Aperture: An opening or open space; hole, gap, cleft, chasm, slit. In radar, the electronic gate that controls the width and dispersion pattern of the radiating signal or wave.

6. Gestalt: A unified whole; a configuration, pattern, or organized field having specific properties that cannot be derived from the summation of its component parts.

7. Evoking: (Evoke: "to call forth or up; to summon; to call forth a response; elicit".) Iteration of the coordinate or alternate prompting method is the mechanism which "evokes" the signal line, calling it up, causing it to impinge on the autonomic nervous system and unconsciousness for transmittal through the viewer and on to objectification (discussed at length in STRUCTURE).

8. Coding/Encoding/Decoding: The information conveyed on the signal line is translated into an informational system (a code) allowing data to be "transmitted" by the signal line. Upon receiving the signal, the viewer must "decode" this information through proper structure to make it accessible. This concept is very similar to radio propagation theory, in which the main carrier signal is modulated to convey the desired information.

C. Discussion:

The Matrix has been described as a huge, non-material, highly structured, mentally accessible "framework" of information containing all data, and pertaining to everything in both the physical and non-physical universe. In the same vein as Jung's Cosmic Unconsciousness, the matrix is open to and comprises all conscious entities as well as information relating to everything else living or nonliving by accepted human definition. It is this informational framework from which the data encoded on the signal line originates. This Matrix can be envisioned as a vast, three-dimensional geometric arrangement of dots, each dot representing a discrete information bit. Each geographic location on the earth has a corresponding segment of the Matrix corresponding exactly to the nature of the physical location. When the viewer is prompted by the coordinate or other targeting methodology, he accesses the signal line for data derived from the Matrix. By successfully acquiring (detecting) this information from the signal line, then coherently decoding it through his conscious awareness and faculties, he makes it available for analysis and further exploitation by himself or others.

Remote viewing is made possible through the agency of a hypothetical "signal line." In a manner roughly analogous to standard radio propagation theory, this signal line is a carrier wave which is inductively modulated by its intercourse with information, and may be detected and decoded by a remote viewer. The signal line radiates in many different frequencies, and its impact on the viewer's perceptive faculties is controlled through a phenomenon known as "aperture". Essentially, when the remote viewer first detects the signal line in Stage I* it manifests itself as a sharp, rapid influx of signal energy--representing large gestalts of information. In this situation, we therefore speak of a "narrow" aperture, since only a very narrow portion of the signal line is allowed to access the consciousness. In later stages involving longer, slower, more enduring waves, the aperture is spoken of as being "wider."

**NOTE: For the sake of clarity, ease of instruction, and facility of control, RV methodology is divided into discreet, progressive "stages", each dealing with different or more detailed aspects of the site. Stage I is the first and most general of the six stages thus far identified. Each stage is a natural progression, building on the information obtained during the previous stage. Each session must start with Stage I, progress on through Stage II, Stage III, and so forth, through the highest stage to be completed in that particular session.*

D. Levels of Consciousness:

1. Definitions:

a. Subconscious: Existing in the mind but not immediately available to consciousness; affecting thought, feeling, and behavior without entering awareness. The mental activities just below the threshold of consciousness.

b. Subliminal: Existing or functioning outside the area of conscious awareness; influencing thought, feeling, or behavior in a manner unperceived by personal or subjective consciousness; designed to influence the mind on levels other than that of conscious awareness and especially by presentation too brief to be consciously perceived.

c. Limen: The threshold of consciousness; the interface between the subconscious and conscious.

d. Liminal: At the limen; verging on consciousness.

e. Supraliminal: Above the limen; in the realm of conscious awareness.

f. Conscious: Perceiving apprehending, or noticing with a degree of controlled thought or observation; recognizing as existent, factual, or true. Recognizing as factual or existent something external. Present especially to the senses. Involving rational power, perception, and awareness. By definition, the "conscious" part of the human being is that portion of the human consciousness which is linked most closely to and limited by the material world.

g. Autonomic Nervous system (ANS): A part of the vertebrate nervous system that innervates smooth and cardiac muscle and glandular tissues, governs actions that are more or less automatic, and consists of the sympathetic nervous system and the parasympathetic nervous system (Webster's 3rd Int. Unabr.).

h. Ideogram (I): The reflexive mark made on the paper as a result of the impingement of the signal on the autonomic nervous system and its subsequent transmittal through this system to the arm and hand muscles, which transfers it through the pen onto the paper.

i. Analytic Overlay (AOL): Conscious subjective interpretation of signal line data, which may or may not be relevant to the site. (Discussed at length in STRUCTURE.)

j. Automatic vs. Autonomic: Reception and movement of the signal line information through the viewer's system** and into objectification is an autonomic process as opposed to an automatic one, which itself implies an action arising and subsiding entirely within the system rather than from without.

***NOTE: When the word "system" is used without qualifiers such as "autonomic", etc., it refers in a general sense to all the integrated and integrative biological (and perhaps metaphysical as well) elements and components of the viewer himself which enable him to function in this mode known as "remote viewing".*

2. Discussion:

RV theory relies on a rather Freudian model of human consciousness levels. The lowest level of consciousness is paradoxically named the "unconscious". All this label really means is that that part of our mental processes we know as physical "awareness" or "consciousness" does not have access to what goes on there. It is apparently this part of the individual's psyche that first detects and receives the signal line. From here it is passed to the autonomic nervous system. When the signal line impinges on the ANS, the information is converted into a reflexive nervous response conducted through muscular channels controlled by the ANS. If so allowed, this response will manifest itself as an ideogram. At the same time, the signal is passed up through the subconscious, across the limen, and into the lower fringes of the consciousness. This is the highest state of consciousness from the standpoint of human material awareness. However, the normal waking consciousness poses certain problems for remote viewing, occasioned largely because of the linear, analytic thought processes which are societally enhanced and ingrained from our earliest stages of cognitive development. While extremely useful in a society relying heavily on quantitative data and technological development, such analytic thinking hampers remote viewing by the manufacture of what is known as "analytic overlay", or AOL.

As the signal line surges up across the limen and into the threshold areas of consciousness, the mind's conscious analytic process feels duty bound to assign coherence to what at first blush seems virtually incomprehensible data coming from an unaccustomed source. It must in other words make a "logical" assessment based on the impressions being received. Essentially, the mind jumps to one or a number of instantaneous conclusions about the incoming information without waiting for sufficient information to make an accurate judgment. This process is completely reflexive, and happens even when not desired, by the individual involved. Instead of allowing holistic "right brain" processes (through which the signal line apparently manifests itself) to assemble a complete and accurate concept, untrained "left brain" based analytic processes seize upon whatever bit of information seems most familiar and forms an AOL construct based on it.

For example, a viewer has been given the coordinates to a large, steel girder bridge. A flash of a complex, metal, manmade structure may impinge on the liminary regions of the viewer's mind, but so briefly that no coherent response can be made to it. The conscious mind, working at a much greater speed than the viewer expects, perceives bits and pieces such as angles, riveted girders, and a sense of being "roofed over" and paved, whereupon it suggests to the physical awareness of the viewer that the site is the outside of a large sports stadium. The "image" is of course wrong, but is at least composed of factual elements, though these have been combined by the viewer's overeager analytical processes to form an erroneous conclusion.

E. Learning Theory:

1. Definitions:

a. Overtraining: The state reached when the individual's learning system is over saturated and is "burned out", analogous to a muscle that has been overworked and can no longer extend or contract until it is allowed to rest and rebuild fibers that have been broken down by the stress, or reinforce those that have been newly acquired by new demands placed upon the muscle.

b. Absorption: Assimilation, as by incorporation or by the digestive process.

c. Cognitron: A cognitron is an assemblage of neurons, linked together by interconnecting synapses, and which when stimulated by the mind's recall system produce a composite concept of their various subparts. Each neuron is charged with an element of the overall concept, which when combined with the elements of its fellow neurons produces the final concept which the cognitron represents. As a human learns new facts, skills or behaviors, neurons are connecting into new cognitrons, the connecting synapses of which are more and more reinforced with use.

d. Neuron: "A nerve cell with all its processes." The apparent fundamental physical building block of mental and nervous processes. Neurons are the basic element in the formation of cognitrons, and may be linked into varying configurations by the formation or rearrangement of synapse chains.

e. Synapse: The interstices between neurons over which nerve impulses must travel to carry information from the senses, organs, and muscles to the brain and back, and to conduct mental processes.

f. Learning Curve: The graphic representation of the standard success-to-session ratio of a remote viewer trainee. The typical curve demonstrates high success for the first one to a few attempts, a sudden and drastic drop in success, then a gradual improvement curve until a relatively high plateau is reached.

g. "First-Time" Effect: In any human activity or skill a phenomenon exists known as "beginner's luck." In remote viewing, this phenomenon is manifest as especially successful performance at the first attempt at psychic functioning, after which the success rate drops sharply, to be built up again gradually through further training. This effect is hypothesized to result from the initial excitation of hereditary but dormant psi conducting neuronal channels which, when first stimulated by attempted psychoenergetic functioning "catch the analytic system off guard, as it were, allowing high-grade functioning with little other system interference. Once the initial novelty wears off, the analytic systems which have been trained for years to screen all mental functions attempt to account for and control the newly awakened neural pathways, thereby generating increasing amounts of masking "mental noise", or AOL.

h. Noise: The effect of the various types of overlay, innervates, etc. that serve to obscure or confuse the viewer's reception and accurate decoding of the signal line. Noise must be dealt with properly and in structure to allow the viewer to accurately recognize the difference between a valid signal and his own incorrect internal processes.

2. Discussion:

Learning theory for RV methodology is governed by the idea that the student should "quit on a high point." Traditionally, the learning of a skill concentrates on rote repetition, reiterating the skill a large number of times until it is consistently performed correctly. Recent developments in learning theory which have been applied with particular success in sports training methodology indicate that the rote repetition concept tends more to reinforce incorrect performance as opposed to developing the proper behavior or skill. Much success has been realized by implementing the concept of "quitting on a high point." That is, when a skill or behavior has been executed correctly, taking an extended break from the training at that point allows the learning processes to "remember" the correct behavior by strengthening the neurological relays that have been established in the brain by the correct procedure.

The phenomenon of overtraining is a very real danger in the training cycle generally brought about by pushing ahead with training until the learning system of the viewer is totally saturated and cannot absorb anymore. This results in system collapse, which in effect is a total failure to function psychically at all. To avoid this, the normal practice has been to work an appropriate number of sessions a day (anywhere from one to several, depending on each individual trainee's capacity and level of training and experience) for a set number of days or weeks (also individually dependent), with a lay off period between training periods to allow time for assimilation or "absorption." Even with this precaution, overtraining can sometimes strike, and the only remedy becomes a total training layoff, then a gradual reintroduction.

It is extremely important that the viewer inform the monitor when he is feeling especially good about his performance in remote viewing training, so that a training break may be initiated on this high point. To continue to push beyond this threatens a slide into overtraining. It is very important that should the viewer in the course of the training session become aware that he has experienced some important "cognition" or understanding, or if the monitor perceives that this is the case, the session must here also be halted. This allows time both for this cognition to be fully matriculated into the viewer's system and for the accompanying elation of discovery to dissipate.

The fact that CRV methodology is arranged into six distinct stages implies that there is a learning progression from one stage to the next. To determine when a student viewer is ready to advance to the next stage, certain milestones are looked for. Though the peculiarities of each stage make certain of these criteria relevant only to that specific stage, general rules may still be outlined. When a viewer has consistently demonstrated control and replication of all pertinent stage elements and has operated "noise free" (i.e., properly handling AOL and other system distractions in structure) for five or six sessions, he is ready to write a stage summation essay and move on to the introductory lectures for the next stage. Essay writing is an important part of the CRV training, and serves as a sort of intellectual "objectification" of the material learned. Through student essays the instructor is able to determine how thoroughly and accurately the student has internalized the concepts taught.

F. Reference material:

1. Theory:

a: Dixon, Norman, Preconscious Processing, New York: Wiley, 1981.

2. Learning Theory:

a. Fukushima, K. and Miyake, S., "A Self-organizing Neural Network with a Function of Associative memory: Feed-back Type Cognition", Biological Cybernetics, 28 (1978), pp. 201-208.

b. Fukushima, K. "Neocognitron: A Self-organizing Neural Network Model for a Mechanism of Pattern Recognition Unaffected by Shift in Position," Biological Cybernetics, 36 (1980), pp. 197-202.

c. Linn, Louis, "The Discriminating Function of the Ego, Psychoanalytic Quarterly, 23 (1954), pp. 38-47.

d. Shevrin, H., and Dickman, Scott, "The Psychological Unconscious: A Necessary Assumption for All Psychological Theory?" American Psychologist, vol. 35, no. 5 (May 1980), pp. 421-434.

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STRUCTURE

A. Concept:

"Structure" is a singularly important element in remote viewing theory. The word "structure" signifies the orderly process of proceeding from general to specific in accessing the signal line, of objectifying in proper sequence all data bits and RV related subjective phenomena (i.e., see aesthetic impact as discussed in STAGE III), and rigorous extraction of AOL from the viewer's system by conscientious objectification. Structure is executed in a formal ordered format sequence using pen and paper. A sample format will be provided as each stage is discussed in turn, since different elements are used in each.

B. Definitions and Discussion:

1. Inclemencies:

Personal considerations that might degrade or even preclude psychic functioning--muscle pains, colds, allergies, menstrual cramps, hangovers, mental and emotional stress, etc., could cause increased difficulty to the viewer in accessing the signal line, but could be "worked through", and ultimately are only minor nuisances. Only hunger and a pressing need to eliminate body wastes cause the system to totally not function. It is important, though, that the viewer identify and declare any inclemencies either at the first of the session or as they are recognized, since unattended agendas such as these can color or distort the viewer's functioning if not eliminated from the system through objectification (see below). Preferably, the monitor will ask the viewer if he has any personal inclemencies even before the first iteration of the coordinate so as to purge the system as much as possible before beginning the session proper.

There is evidence that an additional category of inclemencies exist, which we might refer to as environmental inclemencies. Extremely low frequency (ELF) electromagnetic radiation may have a major role in this. Experience and certain research suggests that changes in the Earth's geomagnetic field--normally brought about by solar storms, or "sunspots", may degrade the remote viewer's system, or actually cause it to cease functioning effectively altogether. Ongoing research projects are attempting to discover the true relationship, if any, between solar storms, ELF, and human psychic functioning.

2. Objectification:

The act of physically saying out loud and writing down information. In this methodology, objectification serves several important functions. First, it allows the information derived from the signal line to be recorded and expelled from the system, freeing the viewer to receive further information and become better in tune with the signal line. Secondly, it makes the system independently aware that its contributions have been acknowledged and recorded. Thirdly, it allows re-input of the information into the system as necessary for further prompting. In effect, objectification "gives reality" to the signal line and the information it conveys. Finally, objectification allows non-signal line derived material (inclemencies, AOLS, etc.,) that might otherwise clutter the system and mask valid signal line data to be expelled.

3. I/A/B Sequence:

The core of all CRV structure, the "I/A/B" sequence is the fundamental element of Stage I, which is itself in turn the foundation for site acquisition and further site detection and decoding in subsequent CRV stages. The sequence is composed of an ideogram (the "I"), which is a spontaneous graphic representation of the sites major gestalt; the "A" component

or “feeling/motion” involved in the ideogram; and the “B” component, or first analytic response to the signal line. (A full discussion may be found in the Stage I section below.)

4. Feedback:

Those responses provided during the session to the viewer to indicate if he has detected and properly decoded site relevant information; or, information provided at some point after completion of the RV session or project to “close the loop” as it were, providing the viewer with closure as to the site accessed and allowing him to assess the quality of his performance more accurately.

In-session feedback, with which we will be here most concerned, is usually only used extensively in earlier stages of the training process, and has several interconnected functions. The very nature of the RV phenomena makes it often only rather tenuously accessible to one’s physically based perceptions, and therefore difficult to recognize. Feedback is provided after correct responses to enable the viewer to immediately identify those perceptions which produced the correct response and associate them with proper psychic behavior. Secondly, it serves to develop much needed viewer confidence by immediately rewarding the viewer and letting him know that he is being successful. Finally, it helps keep the viewer on the proper course and connected with the signal line, preventing him from falling into AOL drive and wandering off on a tangent.

a. Correct (abbreviated “C”): The data bit presented by the trainee viewer is assessed by the monitor to be a true component of the site.

b. Probably Correct (PC): Data presented cannot be fully assessed by the monitor as being accurate site information, but it would be reasonable to assume because of its nature that the information is valid for the site.

c. Near Site (N): Data objectified by the viewer are elements of objects or locations near the site.

d. Can’t Feed Back (CFB): monitor has insufficient feedback information to evaluate data produced by the viewer.

e. Site (S): Tells the former that he has successfully acquired and debriefed the site. In elementary training sessions, this usually signifies the termination of the session. At later stages, when further information remains to be derived from the site, the session may continue on beyond full acquisition of the site.

f. Silence: When information objectified by the trainee viewer is patently incorrect, the monitor simply remains silent, which the viewer may freely interpret as an incorrect response.

In line with the learning theory upon which this system is based, the intent is to avoid reinforcing any negative behavior or response. Therefore, there is no feedback for an incorrect response; and any other feedback information is strictly limited to those as defined above.

It should be noted here that the above refers to earlier stages of the training process. Later stages do away with in-session feedback to the viewer, and at even later stages the monitor himself is denied access to any site information or feedback until the session is over.

5. Self-Correcting Characteristic:

The tendency of the ideogram to re-present itself if improperly or incompletely decoded. If at the iteration of the coordinate an ideogram is produced and then decoded with the wrong "A" & "B" components, or not completely decoded, upon the next iteration of the coordinate the same ideogram will appear, thereby informing the viewer that he has made an error somewhere in the procedure. On rare occasions, the ideogram will be re-presented even when it has been properly decoded. This almost inevitably occurs if the site is extremely uniform, such as the middle of an ocean, a sandy desert, glacier, etc., where nothing else but one single aspect is present.

6. AOL ("Analytic Overlay"):

The analytic response of the viewer's mind to signal line input. An AOL is usually wrong, especially in early stages, but often does possess valid elements of the site that are contained in the signal line; hence, a light house may produce an AOL of "factory chimney" because of its tall, cylindrical shape. AOLs may be recognized in several ways. First, if there is a comparator present ("it looks like...", "it's sort of...", etc.) the information present will almost inevitably be an AOL, and should always be treated as one. Secondly, a mental image that is sharp, clear, and static--that is, there is no motion present in it, and in fact it appears virtually to be a mental photograph of the site--is also certainly AOL. Hesitation in production of the "B" component in Stage I coordinate remote viewing, or a response that is out of structure anywhere in the system are also generally sure indicators that AOL is present. Finally, the monitor or viewer can frequently detect AOL by the inflection of the viewer's voice or other micro behaviors. Data delivered as a question rather than a statement should be recognized as usually being AOL.

AOLs are dealt with by declaring/objectifying them as soon as they are recognized, and writing "AOL Break" on the right side of the paper, then writing a brief description of the AOL immediately under that. This serves to acknowledge to the viewer's system that the AOL has been recognized and duly recorded and that it is not what is desired, thereby purging the system of unwanted noise and debris and allowing the signal line in its purity to be acquired and decoded properly.

7. Breaks:

The mechanism developed to allow the system*** to be put on "hold", providing the opportunity to flush out AOLS, deal with temporary inclemencies, or make system adjustments, allowing a fresh start with new momentum. There are seven types of breaks:

****NOTE: When the word "system" is used without qualifiers such as "autonomic", etc., it refers in a general sense to all the integrated and integrative biological (and perhaps metaphysical as well) elements and components of the viewer himself which enable him to function in this mode known as "remote viewing".*

a. AOL Break: As mentioned above, allows the signal line to be put on hold while AOL is expelled from the system.

b. Confusion Break (often "Conf Bk"): When the viewer becomes confused by events in his environment or information in the signal line to the degree that impressions he is receiving are hopelessly entangled, a Confusion Break is called. Whatever time necessary is allowed for the confusion to dissipate, and when necessary the cause for confusion is declared much like it is done with AOL. The RV process is then resumed with an iteration of the coordinate.

c. Too Much Break ("TM Break"): When too much information is provided by the signal line all at once for the viewer to handle, a "Too Much Break" is called and written down (objectified), telling the system to slow down and supply information in order of importance. After the overload is dissipated, the viewer may resume from the break,

normally with the reiteration of the coordinate. A Too Much Break is often indicated by an overly elaborate ideogram or ideograms.

d. Aesthetic Impact Break ("AI Break"): Will be discussed in conjunction with Stage III.

e. AOL Drive Break (AOL-D Bk): This type of break becomes necessary when an AOL or related AOLs have overpowered the system and are "driving" the process (as evidenced by the recurrence of a specific AOL two or more times), producing nothing but spurious information. Once the AOL-Drive is objectified, the break time taken will usually need to be longer than that for a normal AOL to allow the viewer to fully break contact and allow to dissipate the objectionable analytic loop.

f. Bilocation Break (Bilo Bk): When the viewer perceives he is too much absorbed in and transferred to the site and cannot therefore appropriately debrief and objectify site information, or that he is too aware of and contained within the here-and-now of the remote viewing room, only weakly connected with the signal line, a Bilo break must be declared and objectified to allow the viewer to back out, and then get properly recoupled with the signal line again.

g. Break (Break): If at any point in the system the viewer must take a break that does not fit into any of the other categories, a "Break" is declared. It has been recommended that a break not be taken if the signal line is coming through strong and clear. If the break is extensive--say for twenty minutes or more, it is appropriate to objectify "Resume" and the time at the point of resumption.

The viewer declares a break by objectifying "AOL Break", "AI Break", "Bilo Break", etc., as appropriate, usually in the right hand margin of the paper. Immediately underneath he briefly objectifies in one or a few words the cause or content of what occasioned the necessity for a break.

C. Summary:

Structure is the key to usable RV technology. It is through proper structure-discipline that mental noise is suppressed and signal line information allowed to emerge cleanly. As expressed by one early student, "Structure! Content be damned!" is the universal motto of the remote viewer. As long as proper structure is maintained information obtained may be relied on. If the viewer starts speculating about content--wondering "what it is"--he will begin to depart from proper structure and AOL will inevitably result. One of the primary duties of both monitor and viewer is to insure the viewer maintains proper structure, taking information in the correct sequence, at the correct stage, and in the proper manner.

STAGE I

A. Concept:

Any given site has an overall nature or “gestalt”, as it is referred to below, that makes it uniquely what it is. In Stage I, the remote viewer is taught to acquire the signal line, attune himself to it, and proceed to decode and objectify this site gestalt and the major pieces of information that pertain to it. A properly executed Stage I is the very foundation of everything that follows after it, and it is therefore of utmost importance to maintain correct structure and achieve an accurate Stage I concept of the site. All CRV sessions begin with Stage I.

B. Definitions:

1. Major Gestalt: The overall impression presented by all elements of the site taken for their composite interactive meaning. The one concept that more than all others would be the best description of the site.

2. Ideogram: The “I” component of the I/A/B sequence. The ideogram is the spontaneous graphic representation of the major gestalt, manifested by the motion of the viewer’s pen on paper, which motion is produced by the impingement of the signal line on the autonomic nervous system and the reflexive transmission of the resultant nervous energy to the muscles of the viewer’s hand and arm. The objectified ideogram has no “scale”; that is, the size of the ideogram relative to the paper seems to have no relevance to the actual size of any component at the site.

3. “A” Component: The “feeling/motion” component of the ideogram. The “feeling/motion” is essentially the impression of the physical consistency (hard, soft, solid, fluid, gaseous, etc.) and contour/shape/motion of the site. For example, the monitor has selected, unknown to the viewer, a mountain as the trainee’s site. At the iteration of the coordinate, the trainee produces an appropriate ideogram, and responds verbally, at the same time as he writes it: “Rising up, peak, down.” This is the “motion” sensation he experienced as his pen produced the ideogram. He then says “solid” if having experienced the site as being solid as opposed to fluid or airy. This is the “feeling” component of the Stage I process. There are at least five possible types of feelings: solidity, liquidity, energetics, airiness (that is, where there is more air space than anything else, such as some suspension bridges might manifest), and temperature. Other feeling descriptors are possible, but encountered only in rare circumstances and connected with unusual sites. These components and how they are expressed in structure will be discussed more fully below. Though in discussions of theory this aspect is usually addressed as “feeling/motion”, it will normally be the case in actual session work that the motion aspects decoded first with the feeling portion coming second.

4. “B” Component: The first (spontaneous) analytic response to the ideogram “A” component.

C. Site Requirements:

For training in Stage I, a stage specific site is selected. Basic Stage I coordinate remote viewing sites generally comprise an area isolated by some five miles on a side and possess easily identifiable major gestalts that may be easily decoded in simple Stage I sessions. All sites have Stage I gestalts, but for training Stage I perceptions these "simple" sites are selected.



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D. Types of Ideograms:

There are four types of ideograms:

1. Single: One unbroken mark or line, containing only one "A" component (feeling/motion) and one "B" component.
2. Double: Two basically parallel marks or lines. Produces usually at least three sets of "A" and "B" components: one for the area between the marks, and one each for the areas on either side of the marks. Two other "A" and "B" components may be present as well, one for each of the marks. Railroad tracks, roads, canals, etc. may produce this type of ideogram.
3. Multiple: Two or more different marks, each producing its own set or sets of "A" and "B" components. Such an ideogram may be obtained when there is more than one major gestalt present at a given site--such as a lake, city and mountain--all within the area designated by the coordinate. This type of ideogram may occasion the necessity of taking a "Too Much Break" because of the volume of information contained in more than one major gestalt. Caution must be exercised here, since a single mark may actually represent either a double or a multiple ideogram, but may be mistaken for a single ideogram. To ascertain this, the signal line must be prompted by placing the pen on the mark and also to either side to determine if more than one "A" and "B" component is present.
4. Composite: Pen leaves paper more than twice, makes identical marks, and produces one set of "A" and "B" components. Things such as orchards, antenna fields, etc. with numbers of identical components produce this type of ideogram.

E. Vertical/Horizontal Ideogram Orientation:

Ideograms may be encountered (objectified) either parallel with the plane of the horizon (horizontal) or perpendicular to it (vertical). For example, the Gobi desert being predominantly flat, wavy sand, would produce a motion portion of the Stage I "A" component as "across, flat, wavy", or similar terminology, indicating a horizontal ideogram. The Empire State Building, however, would produce some sort of vertical response such as "up, angle", in the motion portion of the "A", indicating a vertical ideogram. However, a crucial point to remember is the objectification of the ideogram is completely independent either of what it looks like or its orientation on paper. It is imperative to realize that what determines the vertical/horizontal ideogram orientation is the site's inherent manifestation in the physical world, and not how or what direction it is executed on the paper, or even the RVer's "point of view", since in Stage I there is no viewer site orientation in the dimension lane. Simply observing how the ideogram looks on paper will not give reliable clues as to what the orientation of the ideogram might be. The ideogram objectified as "across, flat, wavy" for the Gobi Desert might on the paper be an up and down mark. The ideogram for the Empire State Building could possibly be represented as oriented across the paper. It is obvious then that ideograms can not be interpreted by what they "look like", but by the feeling/motion component produced immediately following the ideogram. The viewer must learn to sense the orientation of an ideogram as he executes it. If unsuccessful on the first attempt, the ideogram may be "re-prompted" by moving the pen along it at the same tempo as it was produced, with the viewer being alert to accurately obtain the missing information.

F. I/A/B Formation:

As the monitor gives the prompting information (coordinate, etc.) the viewer writes it down on the left side of the paper, then immediately afterwards places his pen on the paper again to execute the ideogram ("I"). This presents itself as a spontaneous mark produced on the paper by the motion of hand and pen. Immediately upon execution of the ideogram, the

viewer then moves his pen to the right third of the paper where he writes "A" and describes briefly the feeling/motion characteristics of the site as it is manifest in the ideogram, for example, "Across angle up angle across angle down, solid."

Upon correctly decoding the feeling/motion component, the viewer then moves his pen to a position below the recorded feeling/motion responses and directly under the "A", then writes "B". He then records the appropriate "B" component response, which will be the first instantaneous analytic response following the ideogram and feeling/motion components to the signal line's impingement on his system. Sample responses may be "mountain "water", "structure", "land", "nice", "city", "sand", "swamp", etc.

G. Phases I and II:

Stage I training is divided into two phases, determined by the number and types of major gestalts produced by the site used. Phase I consists of sites evincing only one simple major gestalt, for example, mountain, city, or water. Phase II includes sites with more than one major gestalt, and therefore some sort of identifiable interface: a beach on an ocean, an island, a city by a river, or a mountain with a lake.

H. Drills:

Most viewers tend to establish well worn patterns in executing ideograms on paper. If such habits become established enough, they can actually inhibit proper handling of the signal line by restricting ease and flexibility in proper ideogram production. In order to counter this tendency, training drills may occasionally be conducted. These drills use paper with a large number of rectangles, outlined in black, of different sizes, proportions, and orientations (i.e., with the long sides paralleling in some cases the top of the paper and other cases paralleling the sides of the paper). As he comes to each of these rectangles on the paper in turn, the viewer is directed to execute an ideogram for a given site (i.e., "mountain", "lake", "city", "canyon", "orchard", "island", "mountain by a lake with a city", "waterfall", "volcano", etc.) with his pen inside the rectangle, extending the ideogram as appropriate from one side of the rectangle to another without passing outside the rectangle. Each time the directions may vary--the ideogram will have to be executed from top to bottom, right to left, left to right, bottom to top, diagonally, etc. In the case of ideograms that do not have a directional emphasis, such as one formed by a circle, a grouping of dots, etc., the ideogram must fill the area of the rectangle without going outside it. The ideogram must be executed as rapidly as possible, without any hesitation or time taken to think. The purpose of this exercise is obviously to encourage spontaneity and increase facility with pen on paper; though it is unlikely that real signal line connection occurs, the ideograms created by the near totally reflexive actions involved in the drill approach actual archetypal ideogrammatic styles.

I. Format:

All sessions are begun by writing the viewer's name and the date/time group of the session in the upper right hand corner of the paper, together with any other session relevant information deemed necessary by the monitor. As stated above, the coordinate or other prompting information is written in the left third of the paper. the ideogram approximately in the middle third (though because of the spontaneous nature of the ideogram, it may indeed be executed much closer to the prompting data, sometimes even being connected to it), and the "A" and "B" components in the right third. AOL and other breaks are declared near the right edge of the paper. This format constitutes the structure of Stage I and when properly executed, objectifies (gives reality to) the signal line.

Following is a sample Stage I format: (On next page.)

(Format for Stage I)

Name
Date
Time

(Personal Inclemencies/Advance Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Across, Angle Up, Angle, Angle Across, Angle Down
Solid

B: Structure

AOL Break
Sports stadium



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STAGE II

A. Concept:

Stage II presents to the viewer's cognition signal line data relevant to physical sensory input. The classic explanation of this is that such data are exactly equivalent to "sensations the viewer would experience were he physically present at the site." In effect, this allows the viewer to come into closer contact with the signal line through recognition and objectification of sensory facts relevant to the site. This information centers around the five physical senses: touch, smell, sight, sound, and taste, and can include both temperature (both as a tactile "hot/cold to the touch" sensation, and/or a general environmental ambience) and "energetics" (i.e., magnetism, strong radio broadcasts, nuclear radiation, etc.).

B. Definitions:

1. Sense: Any of the faculties, as sight, hearing, smell, taste, or touch, by which man perceives stimuli originating from outside or inside the body.
2. Sensory: Of or pertaining to the senses or sensation.
3. Tactile: Of, pertaining to, endowed with, or affecting the sense of touch. Perceptible to the touch; capable of being touched; tangible.
4. Auditory: Of or pertaining to hearing, to the sense of hearing, or to the organs of hearing. Perceived through or resulting from the sense of hearing.
5. Dimension: Extension in a single line or direction as length, breadth and thickness or depth. A line has one dimension, length. A plane has two dimensions, length and breadth. A solid or cube has three dimensions, length, breadth and thickness.

C. Site Requirements:

Sites for Stage II training are selected for their pronounced manifestation of sensory information. Examples: sewage treatment plant, airport, pulp mill, botanical garden, chocolate factory, steel mill, amusement park, etc.

D. Clusters:

Stage II responses tend to come in groups or "clusters" of words--usually 3-4 words, though sometimes more pertaining to different aspects or gestalts of the site. If for example a body of water and an area of land are present at the site, a group of sensory Stage II words might be produced by the viewer relating to the land, then another group relating to the water. This is particularly noticeable in sites whose ideograms produce two or more "A" and "B" components. Stage IIs will tend to cluster in respect to the "A" and "B" components to which they relate. Stage II responses cluster in another sense as well. Frequently, types of sensory responses will come together. For example two or three tastes, smells, colors, or textures may cluster together as the viewer objectifies his perceptions on the paper.

E. "Basic" Words:

True Stage IIs are generally simple, fundamental words dealing directly with a sensory experience: i.e. rough, red, cold, stinging smell, sandy taste, soft, moist, green, gritty, etc.

When objectified words go beyond the "basics" they are considered "out of structure" and therefore unreliable.

F. Aperture:

After a proper Stage I Ideogram/A/B sequence has been executed, the aperture (which was at its narrowest point during Stage I) opens to accommodate Stage II information. Not only does this allow the more detailed sensory information to pass through to the viewer, but it is accompanied by a correspondingly longer signal "loiter" time--the information comes in more slowly, and is less concentrated. Towards the end of Stage II, and approaching the threshold of Stage III, the aperture begins to expand even further, allowing the acquisition of dimensionally related information. (see below).

G. Dimensionals:

As the viewer proceeds through Stage II and approaches Stages III, the aperture widens, allowing the viewer to shift from a global (gestalt) perspective, which is paramount through Stage I and most of Stage II, to a perspective in which certain limited dimensional characteristics are discernible. "Dimensionals" are words produced by the viewer and written down in structure to conceptualize perceived elements of this new dimensional perspective he has now gained through the widening of the aperture. These words demonstrate five dimensional concepts: verticalness, horizontalness, angularity, space or volume, and mass. While at first glance the concept of "mass" seems to be somewhat inappropriate to the dimensional concept, mass in this case can be conceived in dimensionally related terms as in a sense being substance occupying a specific three-dimensional area. Generally received only in the latter portion of Stage II, dimensionals are usually very basic--"tall", "wide", "long", "big". more complex dimensionals such as "panoramic" are usually received at later stages characterized by wider aperture openings. If these more complex dimensionals, are reported during Stage II they are considered "out of structure" and therefore unreliable.

H. Analytic Overlay (AOL):

Analytic overlay is considerably more rare in Stage II than it is in Stage I. Though it does occasionally occur, something about the extremely basic sensory nature of the data bits being received strongly tends to avoid AOL. Some suppositions suggest that the sensory data received comes across either at a low enough energy level or through a channel that does not stimulate the analytic portion of the mind to action. In effect, the mind is "fooled" into thinking Stage II information is being obtained from normal physical sensory sources. The combination of true sensory data received in Stage II may produce a valid signal line "image" consisting of colors, forms, and textures. Stage II visuals or other true signal line visuals of the site may be distinguished from an AOL in that they are perceived as fuzzy, indistinct and tending to fade in and out as one attempts to focus on its constituent elements rather than the sharp, clear, static image present with AOL.

I. Aesthetic Impact (AI):

Aesthetic impact indicates a sudden and dramatic widening of the aperture, and signals the transition from Stage II into Stage III. In normal session structure, it occurs only after two or more dimensionals occur in the signal line. On occasion, however, AI can occur more or less spontaneously in Stage II, especially when a site is involved with very pronounced Stage II elements, such as a particularly noisome chemical plant. AI is the viewer's personal, emotional response to the site: "How the site makes you feel." It can be a manifestation of sudden surprise, vertigo, revulsion, or pleasure. Though some sites seem

to consistently elicit similar AI responses in any person who remote views them, it must still be borne in mind that an AI response is keyed directly to the individuals own personality and emotional/physical makeup, and that therefore AI responses can differ, sometimes dramatically so, from viewer to viewer. AI will be more fully discussed in the section of this paper dealing with Stage III.

J. Drills/Exercises:

To promote flexibility in producing Stage II responses, an exercise is usually assigned viewer trainees. This consists of producing a list of at least sixty sensory response type words, dealing with all the possible categories of sensory perceptions: tastes, sounds, smells, tactile experience, colors and other elementary visuals, and magnetic/energetic experiences. When giving the assignment, the trainer emphasizes reliance on "basic" words as described above.

K. Format:

Following is a sample Stage II format: (On next page.)



(Format for Stage II)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Across, Angle Up, Angle Down, Angle Across, Angle Down
Solid

B: Structures

STAGE II

(Sensory Data)

S-2: White
Warm
Unclean smell

AI Break

"Smells Gross!"

AOL Break

"Smells like dirty air."

STAGE I

(Coordinate) (Ideogram/Multiple)

A: Up, Angle Across, Angle Down
Solid

B: Structure

A: Angle Across, Angle Down
Solid

B: Structure

A: Flat
Hard

B: Land

STAGE II

(Sensory Data)

S-2: Gray
White
Rough
Noisy
Densely populated - S4 [Note: This is Stage IV data, not II.]
Warm Smell of Fumes.

Confusion Break

"Thud or scraping sound"

"Can't tell."

STAGE II

(Dimensionals)

D: Tall [Note: This is the start of dimensionals.]
High
Solid
Wide

STAGE III

A. Concept:

As Stage II progresses the aperture opens dramatically wider than was the case with either Stages I or early Stage II. Dimensionals begin to emerge and the threshold is reached for the transition into Stage III. The shift into full Stage III is triggered by aesthetic impact (see below). It is after this point that the true dimensionality of the site may begin to be expressed. This differs from dimensional elements encountered previously, in that Stage II dimensionals are individual aspects of the site, while Stage III dimensionality is a composite of inherent site aspects. The concept of "the viewer's perspective" must, however, be avoided because in Stage III the viewer has not yet reached the point where complete comprehension and appreciation of the size, shape, and dimensional composition of the overall site can be ascertained. Generally, the viewer himself is not precisely aware of his own perspectual relationship to the site and therefore not consciously aware of the true relationship of all the dimensional components he is able to debrief from Stage III. As is discussed in various sections below, he must rely on the various tools available in Stage III to obtain, and organize the increased information he is perceiving. Although Stage III can provide a great deal of information about any given site, the goal of Stage III is command of structure.

B. Definitions:

1. Aesthetic: Sensitivity of response to given site.
2. Drawing: The act of representing something by line, etc.
3. Idea: Mental conception; a vague impression; a hazy perception; a model or archetype.
4. Impact: A striking together; changes, moods, emotions, sometimes very gross, but may be very weak or very subtle.
5. Mobility: The state or quality of being mobile.
6. Motion: The act or process of moving.
7. Perceptible: That which can be grasped mentally through the senses.
8. Prompt: To incite to move or to action; move or inspire by suggestion.
9. Rendering: Version; translation (often highly detailed).
10. Sketch: To draw the general outline without much detail; to describe the principle points (idea) of.
11. To Track: To trace by means of vestiges, evidence, etc.; to follow with a line.
12. Vision: One of the faculties of the sensorium, connected to the visual senses out of which the brain constructs an image.

C. Site Requirements:

A site selected for Stage III would logically require significant dimensional components. Locales such as bridges, monuments, airports, unusual natural formations, etc. are useful Stage III sites.

D. The Six Primary Dimensionals:

1. Diagonal: Something that extends between two or more other things; a line connecting two points or intersection of two lines of a figure.
2. Horizontal: Parallel to the plane of the horizon.
3. Mass: Extent of whatever forms a body--usually matter.
4. Space: Distance interval or area between or within things. "Empty distance."
5. Vertical: Perpendicular to the plane of the horizon; highest point/lowest point (i.e., height or depth).
6. Volume: A quantity; bulk; mass; or amount.

E. Aesthetic Impact:

As the aperture widens rapidly from Stage II, a virtual avalanche of site information begins to impact on the viewer's unconscious. The cumulative effect of all this detail is to trigger a subjective response from the viewer. This opening of the aperture and subsequent subjective response is called Aesthetic Impact (AI) and is the viewer's subjective emotional response to the site. It is best described as "how the site makes the viewer feel". AI may immediately follow two Stage II dimensional responses, but it will certainly follow three or more. It may be experienced and expressed in a variety of ways. A simple exclamation of "Wow!" may be the A response when one is suddenly impressed by the immensity of some natural formation, such as the Grand Canyon or Yosemite's Half Dome. On the other hand, such a site might just as easily spark a feeling of vertigo, or fear of falling, or cause one to remark, "This is really tall (or deep)." A pulp mill might trigger an AI reaction of revulsion because of the nauseating smells. Or a comprehension of the grandeur or squalor of a site might cause one to have a sudden appreciation of beauty or ugliness. Other examples of AI might be claustrophobia, loneliness, fright, pleasantness, relaxation, enjoyment, etc.

AI need not be pronounced to be present; in fact, it may often be quite subtle and difficult to recognize. It may sometimes be a sudden, mild cognitive recognition of the abrupt change in perspective, or a slight surprise or alteration of attitude about the site. Some viewers who in the past have had little experience with direct contact with their emotions may have difficulty recognizing that they experience AI, and may even be convinced it doesn't happen to them. Such individuals must exercise a great deal of caution not to sublimate or suppress AI recognition, and require additional exposure to AI to help them learn to recognize and declare it appropriately.

The monitor also has a role to play in helping the viewer to recognize AI. Body language, eye movement, and specific speech patterns can all be cues to the experienced monitor that AI is present. The monitor must draw the viewer's attention to the existence of an undeclared AI when he observes the "symptoms" of an AI unrecognizable to the viewer. It is extremely important to properly recognize and declare (objectify) AI, since how one deals with it can determine the entire course of the session from that point on. The viewer may not work through AI. Aesthetic Impact must be recognized, declared, and allowed to thoroughly dissipate. Should the viewer err and attempt to work through AI, all information from that point on will be colored by the subjective filter of the emotional experience encountered, and AOL Drive and AOL "Peacocking" (discussed under AOL, below) can be expected to arise.

AI is dealt with in the following manner. Moving through Stage II, the viewer begins to debrief a cluster of two or more basic dimensionals. He suddenly realizes that the aperture is expanding, and that in conjunction he is having a subjective emotional reaction to the site--whether pronounced or mild. He then states aloud as he objectifies on his paper "AI Break". He then briefly says aloud and writes on the paper what the AI is. Declarations can be everything from a simple "Wow!" to "Disgusting." to "I like this place" to "Vertigo" to "I feel sick" to "This is boring" to "I'm impressed by how tall this is" to "Absolutely massive!" The viewer by taking this "AI Break" effectively disengages himself temporarily from the signal line and allows the emotional response to dissipate. The time required for this can vary from a few brief seconds for a mild AI to hours for one that is especially emphatic. It is important to note that, though many sites elicit essentially the same response in every individual who remote views it, each person is different than every other and therefore under certain circumstances and with certain sites AI responses may differ significantly from viewer to viewer. One example of this that has frequently been related is a small sandy spit off of Cape Cod, Massachusetts. One viewer, a highly gregarious woman who enjoys social interactions, when given the site responded that it made her feel bleak, lonesome, depressed, abandoned. On the other hand, a viewer who had spent a great deal of his time in nature and away from large numbers of other humans experienced the site as beautiful and refreshing. Since AI is subjective, such variations are not unexpected, and under the right circumstances usually appropriate.

F. Motion/Mobility:

Two variations of the concept of movement are recognized as being available to the viewer during Stage III. The first is the idea of motion at the site: an object or objects at the site may be observed as they shift position or are displaced from one location to another. For example, there may be automobile traffic present, a train moving through the area, or whirling or reciprocating machinery, etc.

"Mobility", the second movement concept, is the ability possessed by the viewer in Stage III to shift his viewpoint to some extent from point to point about the site, and from one perspective to another, i.e., further back, closer up, from above, or below, etc. This ability makes possible the production of trackers and sketches as described below. An additional feature this introduces is the ability to shift focus of awareness from one site to another using a polar coordinate concept. This is more fully explained under Movement/Movement Exercises, which follows.

G. Dimensional Expression on Paper:

1. Sketches:

a. Spontaneous sketches: With the expansion of the aperture and after dissipation of AI, the viewer is prepared to make representations of the site dimensional aspects with pen on paper. A sketch is a rapidly executed general idea of the site. In some cases it may be highly representational of the actual physical appearance of the site, yet in other cases only portions of the site appear. The observed accuracy or aesthetic qualities of a sketch are not particularly important. The main function of the sketch is to stimulate further intimate contact with the signal line while continuing to aid in the suppression of the viewer's subjective analytic mental functionings. Sketches are distinguished from drawings by the convention that drawings are more deliberate, detailed representations and are therefore subject to far greater analytic (and therefore AOL producing) interpretation in their execution.

b. Analytic sketches: Analytic sketches are produced using a very carefully controlled analytic process usually employed only when a satisfactory spontaneous sketch as described above is not successfully obtained. An analytic sketch is obtained by first

listing all dimensional responses obtained in the session, including those contained in the "A" components of the various coordinate I/A/B prompting sequences, in the order and frequency they manifest themselves on the session transcript. Each of these dimensional elements apparently manifests itself in order of its importance to the gestalt of which it is a part. So, for example, if in the first "A" component of the session one encounters "across, rising", these two would head the list, and their approximate placement on the paper will be determined by the viewer before any other. A second list is then compiled, listing all secondary attributes of the site. Finally, a list may be made if desired of any significant "details" that do not fit into the previous two categories.

In analytic sketching the intuitive part of the viewer's apparatus is not shut off. He must continue to attempt to "feel" the proper placement of the dimensional elements of the site. In fact, the purpose of this approach to sketching is to "reignite" the viewer's intuition. As each element on the primary list is taken in order, the viewer must "feel" the proper position for that element in relation to the others. If the dimensional element "round" is listed, it must be determined how a rounded element fits in with "across", "rising", "flat", "wide", "long", and any other dimensional elements that may have preceded it. When elements from the primary list are exhausted, the viewer may duplicate the process with those from the secondary list. If necessary and desirable, the viewer may proceed to the details list and assign them their appropriate locations.

2. Trackers:

Stage III contact with the site may on occasion produce an effect known as a tracker. This is executed by a series of closely spaced dots or dashed lines made by pen on paper and describes a contour, profile, or other dimensional aspect of the site. Trackers are formed in a relatively slow and methodical manner. The viewer holds pen in hand, lifting it off the paper between each mark made, thereby allowing the autonomic nervous system, through which the signal line is being channeled, to determine the placement of each successive mark. While constructing a tracker, it is possible for the viewer to spontaneously change from executing the tracker to executing a sketch, and back again.

3. Spontaneous Ideograms:

At any point in the sketch/tracker process ideogram may spontaneously occur. This most probably relates to a sub-gestalt of the site, and should be treated like any other ideogram. It will produce "A" and "B" components, S-2s, and so forth. Because of the possibility for the occurrence of these spontaneous ideograms with their potential for conveying additional important site information, viewers are strongly counseled to always keep their pen on paper to the greatest extent practical.

H. Movement/Movement Exercises:

An outgrowth of the viewer mobility concept involves the ability of the viewer to shift his focus from one site to other sites using a polar coordinate concept. This is often termed "S-2 movement" or "movement exercise", and is executed thusly. The viewer is given the coordinates for the base site, and the session proceeds as normal: I/A/B, S-2s, dimensionals, AI to Stage III sketches/trackers. When the monitor is confident that the viewer has successfully locked onto this primary site, he tells the viewer to "prepare for movement." The viewer accordingly places his pen on the left side of the paper, indicating he is ready for a new prompting coordinate as per convention. The monitor then tells the viewer to acquire the central site. The viewer responds with a very brief, few word description of the base site, whereupon the monitor gives a prompting statement in lieu of the usual geographic coordinate. This statement includes a distance and direction from the base site, and is couched in words as neutral, passive and non-suggestive (therefore less AOL inducing) as possible.

By way of example, let us assume that the base site is a large gray structure, and the secondary site to which the viewer's focus is to be moved is 8 1/2 miles northwest of the base site. The monitor will say "Acquire the site", to which the viewer responds approximately, "a large gray structure." The monitor then says 8 1/2 miles (to the) northwest something should be visible. Just as he would a geographic coordinate, the viewer objectifies this phrase by writing it down, places his pen on the paper to receive the ideogram, and progresses from there just as if he were processing any other new site.

Note, however, the very neutral way the monitor provided the prompting. He avoided such leading words as, "What do you see 8 1/2 miles northwest?" or "You should be able to see (hear/feel/smell) something 8 1/2 miles northwest." observe also that "motion words" ("move", "shift", "go", etc.) were also avoided. Words and phraseology of either type tends to cause the viewer to take an active role, directly attempting to perceive the site instead of letting the signal line bring the information to him. This sort of active involvement greatly encourages the development of AOL and other mental noise effects. Instead, the passive wording used by the monitor stimulates by the analytic component of the mind as little as possible, allowing uncontaminated signal line data to be received. Examples of acceptable passively framed words relating to sensory involvement are, "should be visible", "hearable", "smellable", "feelable", "tasteable", etc. In earlier stages sensory based wording would have been avoided as a catalyst to AOL. With the widened aperture in Stage III, however it may be used successfully.

This movement technique may be used any number of times, starting either from the original base site, or from one of the other subsequent sites to which the viewer's perception has been "moved".

I. Analytic Overlay (AOL) in Stage III:

1. AOL Matching:

With the expansion in aperture inherent in Stage III, and after appropriate AI, the AOL phenomenon develops to where a viewer's AOL may match or nearly match the actual signal line impression of the site. For example, if the site were Westminster Abbey, the viewer might produce the AOL of Notre Dame cathedral. Or he might even actually get an image of Westminster Abbey that nevertheless fills all the criteria for an AOL.

According to theory, the matching AOL is superimposed over the true signal line. It is however possible with practice to distinguish the vague parameters of the true signal line "behind" the bright, distinct, but somewhat translucent image of the AOL. The viewer must become proficient at "seeing through" the AOL to the signal line. Use of "seeing through" here must not be taken to imply any visual image in the accepted sense of the word, but rather as a metaphor best describing the perceptory effect that manifests itself.

2. AOL Drive:

Although mentioned before, AOL Drive becomes a serious concern beginning in Stage III. It occurs when the viewer's system is caught up in an AOL to the extent that the viewer at least temporarily believes he is on the signal line, even though he is not. When two or more similar AOLs are observed in close proximity, AOL drive should be suspected. AOL drive is indicated by one or more of the following: repeating signals; signal line ending in blackness; peculiar (for that particular viewer) participation in the signal line; and/or peacocking. Causes for AOL drive include accepting a false "B" component in Stage I; or accepting a false sketch or undeclared AOL in Stage III. Undeclared AOLs can spawn AOL drive in all other stages beyond Stage III as well. Once it is realized that AOL drive is present, the viewer should take an "AOL Break" (as discussed under STRUCTURE) , then review his data to determine at what point he accepted the AOL as legitimate data. After a

sufficient break the viewer should resume the session with the data obtained before the AOL drive began. Listed below are two subspecies of AOL drive.

a. Ratcheting: The recurrence of the same AOL over and over again as if trapped in a feedback loop.

b. AOL "Peacocking:" The rapid unfolding, one right after another, of a series of brilliant AOLs, each building from the one before, analogous to the unfolding of a peacock's tail.

J. Format:

Following is a sample format for Stage III:



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(FORMAT FOR STAGE III)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Rising
Angle
Across
Down
Solid
B: Structures

STAGE II

(Sensory Data)

S-2: Gray
White
Rough
Gritty Texture
Noisy Mixture of Sounds
Warm
Moist
Smell of Fumes
Unclean Smell
Hazy

STAGE II
(Dimensionals)

D: Tall (beginning of dimensionals leading to AI and
Stage III sketching/tracking)

Wide
Long
Huge

AI BREAK

"Wow! I'm dizzy!"

STAGE III

(Sketch or Tracker)

AOL BREAK

Empire State Building

STAGE IV

A. Concept:

With the successful accomplishment of Stage I-II, the viewer has become subject to an enormous flood of information available from the site. Previously, such a flow of data would have been overwhelming, and those circumstances in Stages I through III in which the viewer found himself so inundated would have required the taking of a "Too Much Break." At this point, however, it becomes both possible and necessary to (1) establish a systematic structure to provide for the orderly, consistent management of the volumes of information that may be obtained, and (2) facilitate and guide the viewer's focusing of perceptions on ever finer and finer detail of the site. This is accomplished through the use of an information matrix which is illustrated below. Stage IV is a refinement and expansion of the previous structure to facilitate more complete and detailed decoding of the signal line.

B. Definitions:

Most of the terms used in a Stage IV matrix have been defined previously. Those that have not are explained as follows:

1. Emotional Impact: The perceived emotions or feelings of the people at the site or of the viewer. Sometimes the site itself possesses an element of emotional impact, which is imprinted with long or powerful associations with human emotional response.

2. Tangibles: Objects or characteristics at the site which have solid, "touchable" impact on the perceptions of the viewer, i.e., tables, chairs, tanks, liquids, trees, buildings, intense smells, noises, colors, temperatures, machinery, etc.

3. Intangibles: Qualities of the site that are perhaps abstract or not specifically defined by tangible aspects of the site, such as purposes, non-physical qualities, categorizations, etc.; i.e., "governmental", "foreign", "medical", "church", "administrative", "business", "data processing", "museum", "library", etc.

4. AOL/S: Virtually synonymous with the previously considered term "AOL Matching", AOL/Signal occurs when an AOL produced by the viewer's analytic mental machinery almost exactly matches the site, and the viewer can to some extent "look" through the AOL image to perceive the actual site. The advantage of AOL/S in Stage IV is that it allows the information to be used without calling a break. One can ask, "What is this trying to tell me about the site?" As an example, the viewer may perceive the Verazzano Narrows Bridge when in fact the site is actually the George Washington Bridge.

5. Dimensionals: "Dimensionals" have an even broader meaning here than in Stage III. In Stage IV, more detailed and complex dimensionals can be expected and are now considered to be in structure and therefore more reliable. "Spired", "twisted", "edged", "partitioned", etc. are only a few examples.

C. Stage IV Matrix:

To provide the necessary structure for coherent management of this information, matrix column headings are constructed across-the top of the paper thusly:

S-2 D AI EI T I AOL AOL/S

These headings stand for the following:

1. S-2: Stage II information (sensory data).
2. D: Dimensionals.
3. AI: Aesthetic Impact.
4. EI: Emotional Impact.
5. T: Tangibles.
6. I: Intangibles.
7. AOL: Analytic Overlay.
8. AOL/S: AOL/Signal.

D. Session Format and Mechanics:

As the viewer produces Stage IV responses (generally single words that describe the concepts received via the signal line) they are entered in the matrix under their appropriate categories. The matrix is filled in left to right, going from the more sense base Stage IIs and dimensionals towards the ever more refined information to the right, and top to bottom, following the natural flow of the signal line. Stage IV information, similar to that of Stage II, comes to the viewer in clusters. Some particular aspect of the signal will manifest itself, and the sub-elements pertaining to that aspect, will occur relatively rapidly to the viewer in the general right-to-left and top-to-bottom pattern just described. Some degree of vertical spacing can be expected between such clusters, an indication that each of these clusters represents a specific portion of the site.

Entries in a properly filled-in matrix will tend to move slantwise down the page from the upper left to lower right with some amount of moving back and forth from column to column. Stage IIs and dimensionals retain their importance in site definition, while AOLs and AIs, once they have been recognized and objectified, as such, do not require a major interruption in the flow of the signal line as was the case in previous stages. In fact, AOLs now frequently become closely associated with the site and may lead directly to "AOL matching", or AOL/Signal, as it is categorized in the matrix and described above. EI tends to manifest itself comparatively more slowly than information in other categories. If people are present, for example, EI pertaining to them may be effectively retrieved by placing the pen in the EI column of the matrix. Several moments of subsequent waiting may then be required for the signal to build and deliver its available information. Tangibles will frequently produce immediate sketches or ideograms, which lead to yet more intimate contact with the signal line.

Some degree of control over the order of information retrieval from the signal line can be exercised by the viewer, determined by which column he chooses to set his pen to paper. This acts as a prompting mechanism to induce the signal line to provide information pertinent to the column selected. For example, if more intangibles relating to the site are

desired, the pen may be placed in the "I" column to induce the extraction of intangible information from the signal line.

The Stage IV process can be very rapid, and care must be taken to accurately decode and record the data as it comes. However, if as sometimes happens the signal flow should slow, it is recommended that resting the pen on paper in the "EI" column may enhance retrieval of "EI" information, which in turn may potentially stimulate further signal line activity and acquisition.

E. Format:

A sample format for Stage IV follows: (On the next page.)



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(FORMAT FOR STAGE IV)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Rising
Angle Across
Down, Solid
B: Structures

STAGE II

(Sensory Data)

S2: Rough
Smooth
Gritty Texture
Gray
White
Red
Blue
Yellow
Orange
Clean Taste
Mixture of Smells
Warm
Bright
Noisy

STAGE II

(Dimensionals)

D: Tall
Rounded
Wide
Long
Open

AI BREAK

"Interesting."
"I like it here."

STAGE III

(Sketch or Tracker)

STAGE IV

S-2

D

AI

EI

T

I

AOL

AOL/S

Structures This place is neat.

Doors

Foreign Feeling

A castle in a

city.

Rough

Windows

Serious

A church.

Smooth

Colorful

Somber

Notre

Dame Cathedral

Manmade

Parapets

Devoted

High

Building

Enthusiastic

Tall

People

Secular

Wide

(Sketch)

STAGE V

A. Concept:

Stage V is unique among the remote viewing stages thus far discussed in that it does not rely on a direct link to the signal line to obtain the information reported. Instead, data is derived through accessing the information already available below the liminal threshold in the brain and autonomic nervous system. This information is deposited in earlier stages when the signal line passes through the system and "imprints" data on the brain by causing cognitrons to form through the rearrangement of the brain's neuronal clusters into the appropriate patterns, roughly analogous to what occurs in a computer's memory storage when it receives a data dump.

Information "stored" in a cognitron can be accessed by a certain prompting methodology. In normal brain functioning, cognitrons are induced to deliver up the information they store through some stimulus delivered by the brain, much in the same way as a capacitor in an electronic circuit can be triggered to release its stored electric charge.

When properly prompted, the information released consists of sub-elements which together form the complete cognitron. For example, the concept "religious" may be represented by one complete cognitron (cluster of neurons); each neuron would store a sub-element of that cognitron. Hence, the cognitron for "religious" could have neurons storing data for the following elements: "quiet", "incense", "harmonious chanting", "bowed heads", "robes", "candles", "dimly lit", "reverence", "worship", "respect", etc. If attention is paid to what underlies the concept of "religious" as it is originally evoked in Stage IV, the sub-elements, which may themselves provide valuable information far beyond their collective meaning of "religious", may be broken out and assembled. These sub-elements as they are brought forth in Stage V are known as "emanations" ("emanate" literally defined means "to issue from a source, to flow forth, to emit, or to issue").

B. Definitions:

1. Objects: An object is a thing that can be seen or touched. "Objects" can be understood as those physical items present at the site that helped cause the cognitron to form in the viewer's mind and hence prompt his response of "religious", i.e., "robes", "candles", "incense", etc.

2. Attributes: An attribute is a characteristic or quality of a person or thing. "Attributes" applies to those characteristics of the site that contributed to cognitron formation and the aforementioned viewer response: "quiet", "dimly lit", "echoing", "large", etc.

3. Subjects: "Subject" is defined as something dealt with in a discussion, study, etc. "Subjects" are emanations that might serve a nominative function in describing the site, or be abstract intangibles, or they could be more specific terms dealing with function, purpose, nature, activities, inhabitants, etc., of the site: in the above example, "reverence", "worship", "respect", "harmonious chanting", etc.

4. Topics: "Topic" is defined as a subject of discourse or of a treatise; a theme for discussion. Closely related to "subjects", "topics" often prove to be sub-elements of one or more of the subjects already listed, and frequently are quite specific: "mass", "Catholic", "priest", "communion", and so forth. An interesting phenomenon to be here considered is that just as one of the subjects encountered may produce several topics, a topic itself may in turn be considered as a subject and produce topics of its own. This construction appears to be very hierarchical and "fractalized", with larger cognitrons being subdivided into smaller ones, which in turn can be further divided, and so on. In fact, any emanation thus "broken

out", or "stage-fived" can itself often be further "stage-fived", and subdivided into its own object/attribute/subject/topic categories.

C. Format and Structure:

Because extreme caution must be exercised to avoid phrases or promptings that might either induce AOL or otherwise unnecessarily engage the viewer's analytic mental processes, a sort of "hypo-stimulative" type of referral system must be used to "target" the viewer. This is accomplished by dividing the possible types of emanations obtainable into four categories: objects, attributes, subjects, and topics, then prompting the release of subliminally held information by saying and writing "Emanations", followed only by a question mark.

In actual execution, the Stage V format would look somewhat as follows:

Religious Objects Emanations? Emanations?	Religious Attributes Emanations?	Religious Subjects Emanations?	Religious Topics
Robes	Quiet	Worship	Mass
Candles	Dimly Lit	Reverence	Catholic Priest
Incense	Echoing	Respect	Communion
	Large	Harmonious Chanting	

Note the arrangement of the prompters. First is written the word or concept being broken out. Directly under it is the particular category to be considered. Finally comes the word "emanations", followed by a question mark. This methodology was developed as the best means of directing a query into the neural "data storage area" of the subconscious without inadvertent hinting, suggestion, or engagement of analytic processes. The word "emanations" represents the sub-elements or component parts of the "religious" cognitron which emerged from the subconscious as a collective concept for these sub-elements. Because it possesses the combined neural energy of the aforementioned components, during Stage IV the overall cognitron-concept is able to pass into the conscious awareness of the viewer with relative ease. The sub-elements themselves, however, have insufficient impetus to individually break unaided through the liminal barrier into the consciousness of the viewer, and must intentionally be invoked through the Stage V process.

It is suspected that the most amount of information will probably be derived from attribute or topic categories, though at times both object and subject headings might provide significant volumes of information. If, as occasionally may happen, all four categories are prompted and no responses result, it can be supposed that one of two situations exist: the response being Stage is either already at its lowest form, or it is really AOL.

D. Implications:

The value of Stage V is readily apparent. Though the sum total of the information obtained quite validly might produce the overall cognitron of "religious" in the context of an RV session, once rendered down to its sub-elements and details the cognitron produces a wealth of additional information of use to the analyst.

E. Considerations:

The process has a few peculiarities and a few cautions to observe. First, one must be aware that not every cognitron necessarily produces responses for every category, and in those that do, some categories are inevitably more heavily represented than others. In general, the rule is that if the list of words that the viewer produces under the particular category

being processed does not flow smoothly, regularly, rapidly, and with obvious spontaneity, the end of accessible information has been reached. Therefore, if there is a pause after the last word recorded of more than a few seconds, the end of the cluster has probably been reached. On the other hand, if after the original prompting nothing comes forth spontaneously, there are probably no accessible emanations pertaining to the cognitron being processed in that category. For example, if the viewer just sits with pen on paper, with nothing to objectify after the viewer has written "religious", "topics" (or other category) and "emanations?" then topic-type information was probably not relevant to the formation of that cognitron. If such a situation should occur either at the beginning of a category or at the end of one more productive, the viewer should either on his own or with encouragement from the monitor declare an end to that particular category and move on to the next. Usually, the viewer is intuitively aware when more valid information remains to be retrieved and when the end of a cluster has been reached. To sit too long waiting for more information if none is readily available engages the analytic process and encourages the generation of AOL..

The viewer must also be aware that some responses might at one time or another appear in any one or more of the category columns. One example frequently given is "warm." Although one might consider this an attribute of some object-related word, as a concept of temperature "warm" could just as well show up in the "object" column itself; "electronic", on the other hand, is unlikely to be an object, but could easily fit into attribute, subject or topic columns.

F. Switches:

The "switch" is another issue that needs to be properly understood in conjunction with the Stage V process. Sometimes, the viewer will be busily recording a string of emanations under a particular category when suddenly emanations from another category intrude.

For example:

Religious Objects Emanations?

Robes
Candles
Hall
Quiet
Long
Dimly lit
Echoing

Notice that a few "object" words come through at first, to be replaced spontaneously by words more appropriate to the attribute category. This is known as a "switch"--a point in a Stage V chain where a sudden switch is made from one category to another. There are several possible causes for this. The first is that the viewer has in a sense skipped down a level in detail, and proceeds to provide sub-elements of information for the last valid item in the category--in the above example the words quiet, long, etc., are attributes of "hall", instead of objects belonging to religious."

A second possibility is that all emanations of a given category are exhausted without the viewer being conscious of the fact, and emanations from another category begin to intrude out of proper structure, as shown below:

Robes
Candles
Soothing

Dim
Peaceful
Decorated

Finally, it may be the case that no emanations of the proper type might manifest themselves, but only intruders from another category. Such a situation would indicate that no emanations, of the sort that would be expected for the prompted category are present, and that such emanations were obviously not important in the formation of the cognitron being "stage-fived".

To deal with a switch, one must task the system (after analyzing what has happened) using an alternative category suggested by the trend in the data line. In other words, if attributes are produced by the switch, one should shift to the attributed category and re-prompt the word/cognitron under examination.

G. AOL and Stage V:

Objects and Attributes may be considered "objective elements", in that like Stage IIs, these responses are much less likely to spark AOLS. Topics and Subjects, on the other hand, are "subjective, informational elements", and require special attention to avoid AOL contamination.

AOL, too, may lend itself to being "stage-fived". It is axiomatic in this RV theory system that analytic overlay is generally valid, site-related information which the analytic centers of the brain have simply taken and "embroidered" with memory associations and suggestive imagery. This implies that accurate information can possibly be derived from an AOL through the Stage V process. For the purposes of Stage V, these kernels of valid site-information are called "prior emanations." The format for "stage-fiving" AOLs is as follows:

AOL mosque Prior Emanations?

Large
Assembly
Religious decoration
Singing
Reverence
Scriptures
Clergy

When prompting valid prior emanations from an AOL, it is important to indicate only "AOL", and not say or write "AOL Break" as the viewer has been conditioned to do in most other circumstances involving AOL, since the word "break" is intended both to disengage the viewer from the signal line and to inform the viewer's system that the material occasioning the "break" was not desirable.

The prior emanations that result from "stage-fiving" an AOL tend to be a mixture of the four Stage V categories, selected words of which could presumably further be "stage-fived."

Finally, when normal AOL is encountered in the course of a Stage V cluster, which it sometimes is, it should be declared according to normal practice, and the category re-prompted if deemed appropriate, such AOL could no doubt also be subjected to Stage V reduction.

H. Format:

A sample format for Stage V follows: (On the next page.)

(FORMAT FOR STAGE V)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Rising
Angle Across
Down, Solid
B: Structures

STAGE II

(Sensory Data)

S-2: Rough
Smooth
Gritty Texture
Gray
White
Red
Blue
Yellow
Orange
Clean Taste
Mixture of Smells
Warm
Bright
Noisy

STAGE II

(Dimensionals)

D: Tall
Rounded
Wide
Long
Open

AI BREAK

"Interesting."
"I like it here."

STAGE III

(Sketch or Tracker)

STAGE IV

S-2	D	AI	EI	T	I	AOL
AOL/S						
Structures	This place is neat.			Doors	Foreign Feeling	A castle in a city.
Rough			Windows	Serious		A church.
Smooth			Colorful		Somber	Notre
Dame Cathedral						
Manmade			Parapets		Devoted	
High			Building		Enthusiastic	
Tall			People	Secular		
Wide						

(Sketch)

AOL Break

"Church"

"Mosque"

STAGE V

Religious Objects Emanations?	Religious Attributes Emanations?	Religious Subjects Emanations?	Religious Topics
Emanations?			
Robes	Quiet	Worship	Mass
Candles	Dimly Lit	Reverence	Catholic Priest
Incense	Echoing	Respect	Communion
	Large	Harmonious	
		Chanting	

AOL Mosque Prior Emanations?

Large
Assembly
Religious
Decorations
Singing
Reverence
Scriptures
Clergy

STAGE VI

A. Concept:

Stage VI involves the three-dimensional modeling of the site. As such, it is in a sense the continuation of expression of the site's physical characteristics begun in Stage III. Stage VI modeling is a kinesthetic activity which appears to both quench the desire to produce AOL and act as a prompt to produce further information relating to the site--including not just the physical aspects being modeled, but other elements not directly associated with the modeling itself.

B. Functions of Modeling:

Stage VI modeling, has two functions:

1. Kinesthetic interaction with the site by describing the site with 3-dimensional materials, which facilitates the assessment of relative temporal* and spatial dimensional elements of the site, and;

**NOTE: An example of relative temporal assessment would be describing a site as being contemporary and modern, with an old world ambience, which the people of today visit to understand the past.*

2. Kinesthetic interaction with the site which effectively lowers the liminal threshold of the viewer by narrowing the RVer's attention field to specific locales (time/space). (Kinesthetic activity is space/time activity, such as moving an object from point A to point B. Not only has the object moved in space, it has also taken time to make the move. Everything in the physical universe is because of kinesthetic activity.)

C. RV Modality:

There are two types of kinesthetic activities in remote viewing--the detect mode and the decode mode. The detect mode includes those behaviors that act as progressively engineered stimuli to the RVer, which in Stage I involves writing the coordinate and in Stage III involves the rendering of a sketch, drawing, or tracker. In Stage VI this mode is represented by 3-dimensional model constructing. Decode kinesthetics, on the other hand, are objectifications which act as responses to the stimuli of the detect mode. Representing the decode mode are the Stage I ideogram, Stage II basics, Stage III dimensionals, the Stage IV matrix, and the Stage VI matrix, all of which are produced from the signal line. Stage V is neither detect nor decode as Stage V information comes from cognitrons formed subconsciously rather than from the signal line.

D. Discussion:

According to theory, as the viewer proceeds through the earlier Stages, his contact with the site is enhanced in quality and increased in extent. Stage VI involves the viewer in direct 3-dimensional modeling and assessment of the site and/or the relationship of Site "T" elements, one to another.

Stage VI may be engaged at several different junctures: after completion of Stage IV and/or Stage V. It can also be entered when Stage IV has stabilized, appropriate AI has been encountered and dealt with, and the viewer has become localized on a specific aspect of the site. Because Stage IV data is collected by "winking" around the site, thereby providing incongruent information, the stabilization/localization must occur prior to Stage

VI. After the Stage IV “T” has been modeled, the session can proceed moving to Stage V or by continuing further with Stage VI.



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E. Session Mechanics:

As soon as the decision is made to proceed into Stage VI the viewer places in front of him the modeling material (usually clay) that has been kept nearby since the start of the session. At the same time, he also takes a blank piece of paper and writes a Stage VI Matrix on it. As the viewer proceeds to manipulate the modeling material into the form(s), dimensions, and relationships that "feel" right to him, he maintains as his concentrated effort the perception of the site details that are freed to emerge into his consciousness by the kinesthetic experience of the modeling process. These site data are recorded in their appropriate columns on the matrix as the Stage VI portion of the session continues.

1. Matrix: The Stage VI Matrix is identical in form to the Stage IV Matrix:

S-2 D AI EI T I AOL AOL/S

However, it is labeled "Stage VI" for both record keeping purposes and because that matrix pertains to a specific locale in time/space and not the entire site.

2. Considerations: In practice, the viewer constructs the Stage VI Matrix, sets it aside, constructs a 3-dimensional model of Stage IV "T's", and records information perceived from the signal line. During the modeling process, the viewer must:

- a. Focus his awareness on the signal line (not the model) and the information which will begin to flow as the model is constructed, and;

- b. Objectify that information within the prepared Stage VI Matrix. The viewer must keep in mind that the model does not have to be a precise or accurate rendering. It is the objectified information resulting from the modeling that is IMPORTANT.

F. Format:

Following is the format for a typical Stage VI session: (On the next page.)

(FORMAT FOR STAGE VI)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Rising
Angle Across
Down
Solid

B: Structures

STAGE II

(Sensory Data)

S-2: Rough Smooth
Gritty Texture
Gray
White
Red
Blue
Yellow
Orange
Clean Taste
Mixture of Smells
Warm
Bright
Noisy

STAGE II

(Dimensionals)

D: Tall
Rounded
Wide
Long
Open

AI BREAK

"Interesting."
"I like it here."

STAGE III

(Sketch or Tracker)

STAGE IV

S-2	D	AI	EI	T	I	AOL
AOL/S						
Structures	This place is neat.			Doors	Foreign Feeling	A castle in a
city.						
Rough			Windows		Serious	A church.
Smooth			Colorful		Somber	Notre
Dame Cathedral				Parapets	Devoted	
Manmade			Building		Enthusiastic	
High			People	Secular		
Tall						
Wide						

(Sketch)

STAGE V

Religious Objects Emanations?	Religious Attributes Emanations?	Religious Subjects Emanations?	Religious Topics
Emanations?			
Robes	Quiet	Worship	Mass
Candles	Dimly Lit	Reverence	Catholic Priest
Incense	Echoing	Respect	Communion
	Large	Harmonious	Large Assembly
		Chanting	Religious Decorations
			Singing
			Reverence
			Scriptures
			Clergy
AOL Mosque			
Prior Emanations?			
Large			
Assembly			
Religious			
Decorations			
Singing			
Reverence			
Scriptures			
Clergy			

STAGE VI

(This matrix is filled in while viewer is constructing the model.)

S-2	D	AI	EI	T	I	AOL	AOL/S
Cold				Hand-hewn stones		Very Old	Church
Tall				Gray		War Damaged Monument	
Straight					Rough	International Feeling	
Rectangular				Very Large			
High				Dreary Climate			
Wide				Rubble			
				Separate Structure			

AI BREAK

"This is really neat!"

"It feels very familiar."

"Modern."

"Same purpose as other structure."

"Church."

"New church and old church are the

same."

"Cosmopolitan Atmosphere."

"War Atrocities."

VIEWER'S SUMMARY:

Site is composed of two churches. One church, which is old and made of hand-hewn stones, has been damaged by war. There is a lot of rubble around it. The new church is very modern in design. Both are located in an area with a cosmopolitan atmosphere and an international flavor. The older church has been left as a monument to remind the people of today of the war atrocities of the past. The new church now serves the same purpose as the older church did at one time--a house of worship.

**NOTE: At the end of a session, the viewer will often produce a short summary of the data contained in session structure as an aid in tying together the information derived from the signal line.*

FEEDBACK NOTE: Site is the new Kaiser Wilhelm Church and the war-torn older Kaiser Wilhelm Church, which are side-by-side in Berlin, Germany. The older church, demolished by bombing during World War II, has been left to stand as a monument and a reminder to all who visit.

GLOSSARY

Absorption: Assimilation, as by incorporation or by the digestive process.

"A" Component: The "feeling/motion" component of the ideogram. The "feeling/motion" is essentially the impression of the physical consistency (hard, soft, solid, fluid, gaseous, etc.) and contour/shape/motion of the site.

Aesthetic: Sensitivity of response to given site.

Analytic Overlay (AOL): Subjective interpretation of signal line data, which may or may not be relevant to the site; the analytic response of the viewer's mind to signal line input. An AOL is usually wrong, especially in early stages, but often does possess valid elements of the site that are contained in the signal line.

AOL Drive: This occurs when the viewer's system is caught up in an AOL to the extent that the viewer at least temporarily believes he is on the signal line, even though he is not. When two or more similar AOLs are observed in close proximity, AOL drive should be suspected. AOL drive is indicated by one or more of the following: repeating signals; signal line ending in blackness; peculiar (for that particular viewer) participation in the signal line; and/or peacocking.

AOL Matching: The viewer must become proficient at "seeing through" the AOL to the signal line. Use of "seeing through" here must not be taken to imply any visual image in the accepted sense of the word, but rather as a metaphor best describing the perceptory effect that manifests itself.

AOL Signal (AOL/S): (Stage IV) Virtually synonymous with "AOL Matching," AOL/Signal occurs when an AOL produced by the viewer's analytic mental machinery almost exactly matches the site, and the viewer can to some extent "look" through the AOL image to perceive the actual site.

Aperture: An opening or open space; hole, gap, cleft, chasm, slit. In radar, the electronic gate that controls the width and dispersion pattern of the radiating signal or wave.

Attributes: An attribute is a characteristic or quality of a person or thing. "Attributes" applies to those characteristics of the site that contributed to cognitron formation and viewer response: "quiet", "dimly lit", "echoing", "large", etc.

Auditory: Of or pertaining to hearing, to the sense of hearing, or to the organs of hearing. Perceived through or resulting from the sense of hearing.

Automatic vs. Autonomic: Reception and movement of the signal line information through the viewer's system and into objectification is an autonomic process as opposed to an automatic one, which itself implies an action arising and subsiding entirely within the system rather than from without.

Autonomic Nervous System (ANS): A part of the vertebrate nervous system that innervates smooth and cardiac muscle and glandular tissues, governs actions that are more or less automatic, and consists of the sympathetic nervous system and the parasympathetic nervous system.

"B" Component: The first (spontaneous) analytic response to the ideogram and "A" component.

Break: The mechanism developed to allow the system to be put on "hold," providing the opportunity to flush out AOLs, deal with temporary inclemencies, or make system

adjustments, allowing a fresh start with new momentum. There are seven types of breaks: analytic overlay (AOL), aesthetic impact (AI), AOL-Drive (AOLD), personal inclemency (PI), bilocation (Bilo), confusion (Conf), and too much (TM).

Coding/Encoding/Decoding: The information conveyed on the signal line is "encoded," that is translated into an informational system (a code) allowing data to be "transmitted" by the signal line. Upon receiving the signal, the viewer must "decode" this information through proper structure to make it accessible. This concept is very similar to radio propagation theory, in which the main carrier signal is modulated to convey the desired information.

Cognitron: A cognitron is an assemblage of neurons, linked together by interconnecting synapses, and which when stimulated by the mind's recall system produce a composite concept of their various subparts. Each neuron is charged with an element of the overall concept, which when combined with the elements of its fellow neurons produces the final concept which the cognitron represents. As a human learns new facts, skills or behaviors, neurons are connecting into new cognitrons, the connecting synapses of which are more and more reinforced with use.

Conscious: Perceiving, apprehending, or noticing with a degree of controlled thought or observation; recognizing as existent, factual, or true. Recognizing as factual or existent something external. Present especially to the senses. Involving rational power, perception, and awareness.

Coordinate: Any one of a set of numbers used in specifying the location of a point on a line, in space, or on a given plane or other surface (latitude and longitude).

Coordinate Remote Viewing (CRV): The process of remote viewing using geographic coordinates for cueing or prompting. (See remote viewing entry below.)

Diagonal: Something that extends between two or more other things; a line connecting two points of intersection of two lines of a figure.

Dimension: Extension in a single line or direction as length, breadth and thickness or depth. A line has one dimension, length. A plane has two dimensions, length and breadth. A solid or cube has three dimensions, length, breadth and thickness.

Drawing: The act of representing something by line, etc.

Emanations: The neuronal inputs that helped form cognitrons producing conscious responses in remote viewing. Emanations can be evoked, decoded, and objectified in the Stage V process.

Emotional Impact: (Stage IV) The perceived emotions or feelings of the people at the site or of the viewer. Sometimes the site itself possesses an element of emotional impact, which is imprinted with long or powerful associations with human emotional response.

Evoking: (evoke: "to call forth or up; to summon; to call forth a response; elicit".) Iteration of the coordinate or alternate prompting method is the mechanism which "evokes" the signal line, calling it up, causing it to impinge on the autonomic nervous system and unconsciousness for transmittal through the viewer and on to objectification.

Feedback: Those responses provided to the viewer during sessions in the early stages of the remote viewing training process to indicate if he has detected and properly decoded site-relevant information; or, information provided at some point after completion of the RV session or project to "close the loop" as it were, providing the viewer with closure as to the site accessed and allowing him to assess the quality of his performance more accurately.

First-Time Effect: In any human activity or skill a phenomenon exists known as "beginner's luck." In coordinate remote viewing, this phenomenon is manifest as especially successful performance at the first attempt at psychic functioning, after which the success rate drops sharply, to be built up again gradually through further training.

Gestalt: A structure or configuration of physical, biological, or psychological phenomena so integrated as to constitute a functional unit with properties not derivable from its parts in summation.

Horizontal: Parallel to the plane of the horizon.

I/A/B Sequence: The core of all CRV structure, the "I/A/B" sequence is the fundamental element of Stage I. It is composed of the ideogram; the "A" component, or "feeling/motion"; and the "B" component, or first analytic response to the signal line.

Idea: Mental conception; a vague impression; a hazy perception; a model or archetype.

Ideogram: A picture, a conventionalized picture, or a symbol that symbolizes a thing or an idea but not a particular word or phrase for it. In coordinate remote viewing, the reflexive mark made on the paper as a result of the impingement of the signal on the autonomic nervous system and its subsequent transmittal through this system to the arm and hand muscles, which transfers it through the pen onto the paper. There are four types of ideograms: single, double, multiple, and composite.

Impact: A striking together; changes, moods, emotions, sometimes very gross, but may be very weak or very subtle.

Inclimencies: Personal considerations, such as illness, physical discomfort, or emotional stress, that might degrade or even preclude psychic functioning.

Intangibles: (Stage IV) Qualities of the site that are perhaps abstract or not specifically defined by tangible aspects of the site, such as purposes, non-physical qualities, categorizations, etc.; i.e., "governmental", "foreign", "medical", "church", administrative, "business", "data-processing", "museum", "library", etc.

Learning Curve: The graphic representation of the standard success-to-session ratio of a remote viewer trainee. The typical curve demonstrates high success for the first one to a few attempts, a sudden and drastic drop in success, then a gradual improvement curve until a relatively high plateau is reached.

Limen: The threshold of consciousness; the interface between the subconscious and conscious.

Liminal: At the limen, verging on consciousness.

Mass: Extent of whatever forms a body--usually matter.

Matrix: Something within which something else originates or takes form or develops. A place or point of origin or growth.

Mobility: The state or quality of being mobile.

Monitor: The individual who assists the viewer in a coordinate remote viewing session. The monitor provides the coordinate, observes the viewer to help insure he stays in proper structure (discussed below), records relevant session information, provides appropriate feedback when required, and provides objective analytic support to the viewer as necessary. The monitor plays an especially important role in training beginning viewers.

Motion: The act or process of moving.

Neuron: "A nerve cell with all its processes." The apparent fundamental physical building block of mental and nervous processes. Neurons are the basic element in the formation of cognitrons, and may be linked into varying configurations by the formation or rearrangement of synapse chains.

Noise: The effect of the various types of overlay, inclemencies, etc. that serves to obscure or confuse the viewer's reception and accurate decoding of the signal line.

Objectify: To cause to become or to assume the character of an object. To externalize visually.

Objectification: The act of physically saying out loud and writing down information. In coordinate remote viewing methodology, objectification serves several important functions: recording of information derived from the signal line; re-input of information into the system as necessary for further prompting; and expelling of non-signal line derived material (inclemencies, AOLs, etc.,) that might otherwise clutter the system and mask valid signal line data.

Objects: (Stage V) A thing that can be seen or touched. "Objects" can be understood as those physical items present at the site that helped cause the cognitron to form in the viewer's mind and hence prompt his appropriate response.

Overtraining: The state reached when the individuals learning System is over-saturated and is "burned out," analogous to a muscle that has been overworked and can no longer extend or contract until it is allowed to rest and rebuild fibers that have been broken down by the stress, or reinforce those that have been newly acquired by new demands placed upon the muscle.

Peacocking: The rapid unfolding, one right after another, of a series of brilliant AOLs, each building from the one before, analogous to the unfolding of a peacock's tail.

Perceptible: That which can be grasped mentally.

Prior Emanations: Those emanations which are responsible for the formation of cognitrons on which AOLs are based. Prior emanations, like other emanations, may be profitably decoded and objectified in Stage V.

Prompt/Prompting: To incite to move or to action; move or inspire by suggestion.

Ratcheting: The recurrence of the same AOL over and over again as if trapped in a feedback loop.

Rendering: Version; translation; drawing (often highly detailed).

Remote View: Acquire, through perception, information about a site that is at a different physical location or in a different time frame than that of the person reporting.

Remote Viewer: Often referred to in the text simply as "viewer," the remote viewer is a person who employs his mental faculties to perceive and obtain information to which he has no other access and of which he has no previous knowledge concerning persons, places, events, or objects separated from him by time, distance, or other intervening obstacles.

Remote Viewing (RV): The name of a method of psychoenergetic perception. A term coined by SRI-International and defined as "the acquisition and description, by mental means, of information blocked from ordinary perception by distance, shielding, or time."

Self-Correcting Characteristic: The tendency of the ideogram to re-present itself if improperly or incompletely decoded.

Sense: Any of the faculties, as sight, hearing, smell, taste, or touch, by which man perceives stimuli originating from outside or inside the body.

Sensory: Of or pertaining to the senses or sensation.

Signal: A sign or means of communication used to convey information. In radio propagation theory, the modulated carrier wave that is received by the radio or radar receiving set.

Signal Line: The hypothesized train of signals emanating from the matrix and perceived by the remote viewer, which transports the information obtained through the coordinate remote viewing process.

Sketch: To draw the general outline without much detail; to describe the principle points (idea) of.

Space: Distance interval or area between or within things. "Empty distance."

Spontaneous ideogram: An ideogram that presents itself at any time in the session other than the initial Stage I I/A/B sequence. As with any ideogram, the A and B components should be decoded and objectified, followed by Stage IIs, etc.

Subconscious: Existing in the mind but not immediately available to consciousness; affecting thought, feeling, and behavior without entering awareness. The mental activities just below the threshold of consciousness.

Sub-Gestalt: Each major gestalt is usually composed of a number of smaller or lesser elements, some of which may in and of themselves be gestalts in their own right. A sub-gestalt, then, is one of two or more gestalts that serve to build a greater "major" gestalt.

Subjects: "Subject" is defined as something dealt with in a discussion, study, etc. "Subjects" are emanations that might serve a nominative function in describing the site, or be abstract intangibles, or they could be more specific terms dealing with function, purpose, nature, activities, inhabitants, etc., of the site.

Subliminal: Existing or functioning outside the area of conscious awareness; influencing thought, feeling, or behavior in a manner unperceived by personal or subjective consciousness; designed to influence the mind on levels other than that of conscious awareness and especially by presentation too brief and/or too indistinct to be consciously perceived.

Supraliminal: Above the limen; in the realm of conscious awareness.

Switch: The tendency of emanations in Stage V categories to switch to emanations of a different category due to various situations arising in Stage V.

Synapse: The interstices between neurons over which nerve impulses must travel to carry information from the senses, organs, and muscles to the brain and back, and to conduct mental processes.

Tactile: Of, pertaining to, endowed with, or affecting the sense of touch. Perceptible to the touch; capable of being touched, tangible.

Tangibles: (Stage IV) Objects or characteristics at the site which have solid, "touchable" impact on the perceptions of the viewer, i.e., tables, chairs, tanks, liquids, trees, buildings, intense smells, noises, colors, temperatures, machinery, etc.

Topics: (Stage V) "Topics" is defined as a subject of discourse or of a treatise; a theme for discussion". Closely related to "subjects," "topics" often prove to be sub-elements of one or more of the subjects already listed, and frequently are quite specific.

(To) Track: To trace by means of vestiges, evidence, etc., to follow with a line.

Tracker: A graphic representation made on paper by a remote viewer describing the outline or contour of a site or aspect of a site, produced by a series of small dots or lines.

Unconscious: Not marked by conscious thought, sensation, or feeling.

Vertical: Perpendicular to the plane of the horizon; highest point/lowest point (i.e., height or depth).

Vision: One of the faculties of the sensorium, connected to the visual senses out of which the brain constructs an image.

Volume: A quantity; bulk; mass; or amount.

Wave: A disturbance or variation that transfers itself and energy progressively from point to point in a medium or in space in such a way that each particle or element influences the adjacent ones and that may be in the form of an elastic deformation or of a variation of level or pressure, of electric or magnetic intensity, of electric potential, or of temperature.



Controlled Remote Viewing

Archive of related documentation

Background:

My name is Daz Smith and for eleven plus years I have been a practitioner of CRV. This is a Remote viewing product designer and created by Ingo Swann and the SRI team during the years 1972-1984 for the U.S. Intel services and Military.

For years it's been hard to learn CRV and I have seen it being mis-explained and misunderstood many times during this time in discussions and comments. For this reason I have collated some of the important and descriptive documents from both the CIA released archives and from the public domain in one place to help or educate those interested in this trainable psychic method.

Within this file there is:

SRI - Co-ordinate Remote viewing (CRV) Technology 1981-83 briefing.

- from a paper authored by Hal Puthoff and the consultant Ingo Swann.

I have included a 'briefing version' of this paper as it has more explanatory references to the CRV process and the R&D of stages 1-8.

Special Orientation Techniques - [Stages 1-3](#)

Author - Hal Puthoff - 1984

Overview of the first three stages of training with examples.

Special Orientation Techniques - [Stages 4](#)

Author - Hal Puthoff - 1984

Overview of the stage4 of training with examples.

Special Orientation Techniques - [Stages 5-6](#)

Author - Hal Puthoff - 1984

Overview of the stages 5-6 of training with examples.

Tom McNear CRV Training notes/manual -circa - 1985.

One of Ingo's first and possibly one of his best students training notes/manual in document form.

Paul Smith CRV Training notes/manual

circa - (1996 onwards in the public domain) The modern most well know and used CRV manual.

Daz Smith Open Source CRV guide (2005) - my guide book with examples to use with the available material to help explain it better for those attempting to use CRV form the available material.

CO-ORDINATE REMOTE VIEWING (CRV) TECHNOLOGY

1981-1983

BRIEFING

4 August 1983

8:30 am to Noon

This material has been prepared solely for use as a briefing service.

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COORDINATE REMOTE VIEWING (CRV)

I. Introduction

Exploration and development of co-ordinate remote viewing (CRV) has gone through many phases: from random experimenting in 1974 ultimately to its substantive contents now isolated into a primary, but standardized, training course.

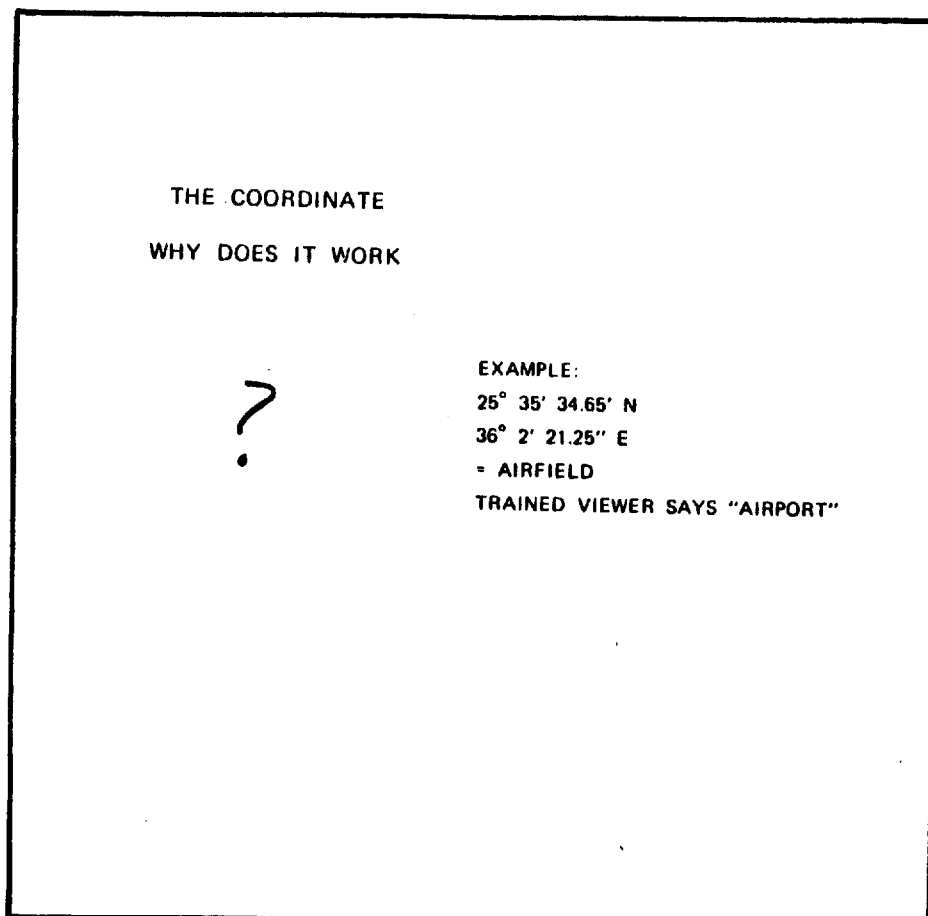
Based strictly upon the increasing success of trainees, it is anticipated that the CRV procedures will continue to increase in value as a practical applications tool.

EPOCHS OF COORDINATE REMOTE VIEWING (CRV) R&D

1. EXPLORATORY	1972 TO 1975
2. INTERVENING AREA	1974 TO 1976
3. PROBLEM OF SIGNAL vs NOISE	1976 TO 1978
4. FUNDAMENTAL PERCEPTUAL STUDIES	1977 TO 1979 AND CONTINUING
5. <u>ISOLATION OF THE IDEOGRAM</u>	1979
6. TRAINING/LEARNING	1980 — PRESENT AND CONTINUING
7. INTENSIVE ENHANCEMENT	1982 AND CONTINUING
8. PROJECTION OF OPERATIONAL READINESS	1983 AND CONTINUING

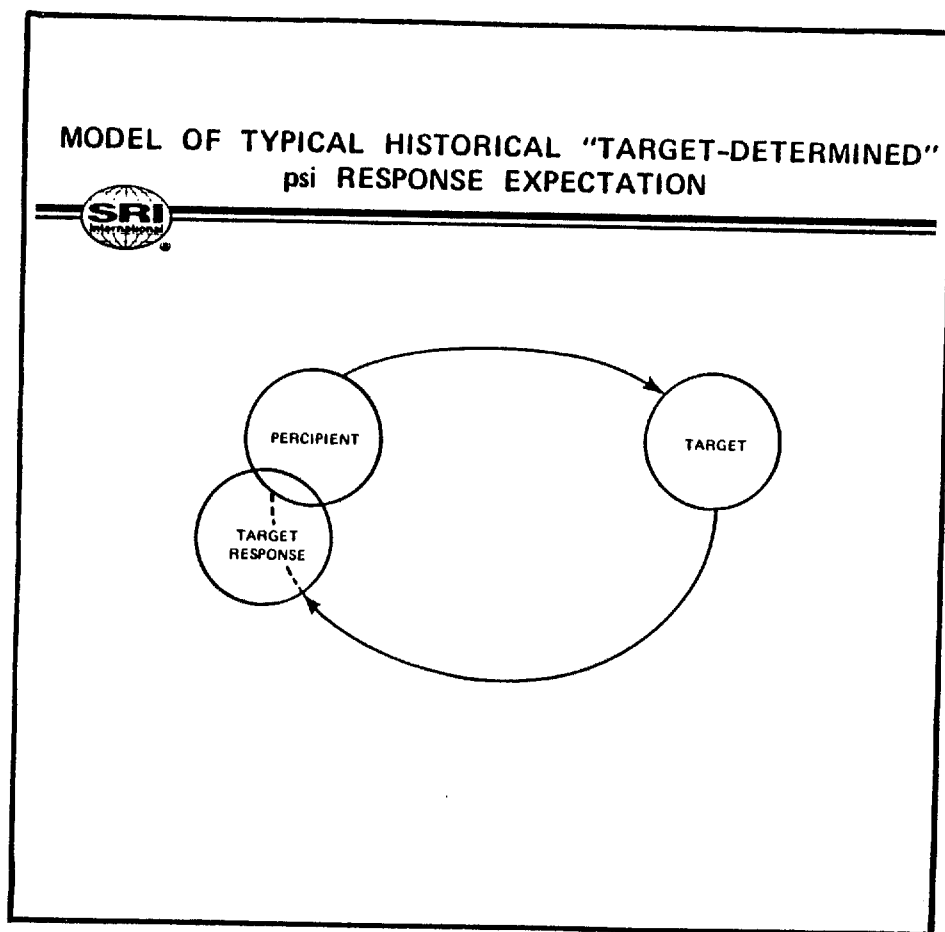
2. The co-ordinate: Why does it work?

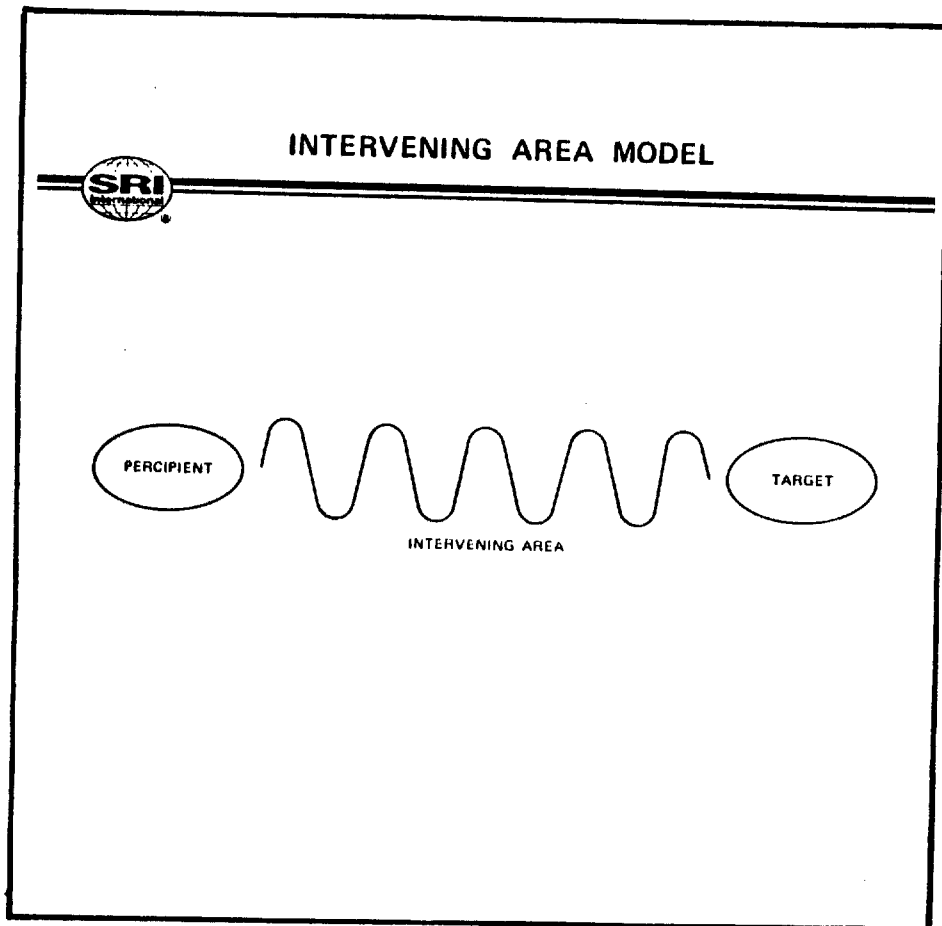
We are unable to explain in conventional terms why it is that the co-ordinate serves as a stimulus in the manner it does. Yet, as observed, utilized through the methodologies that have been developed, it works with remarkable precision.

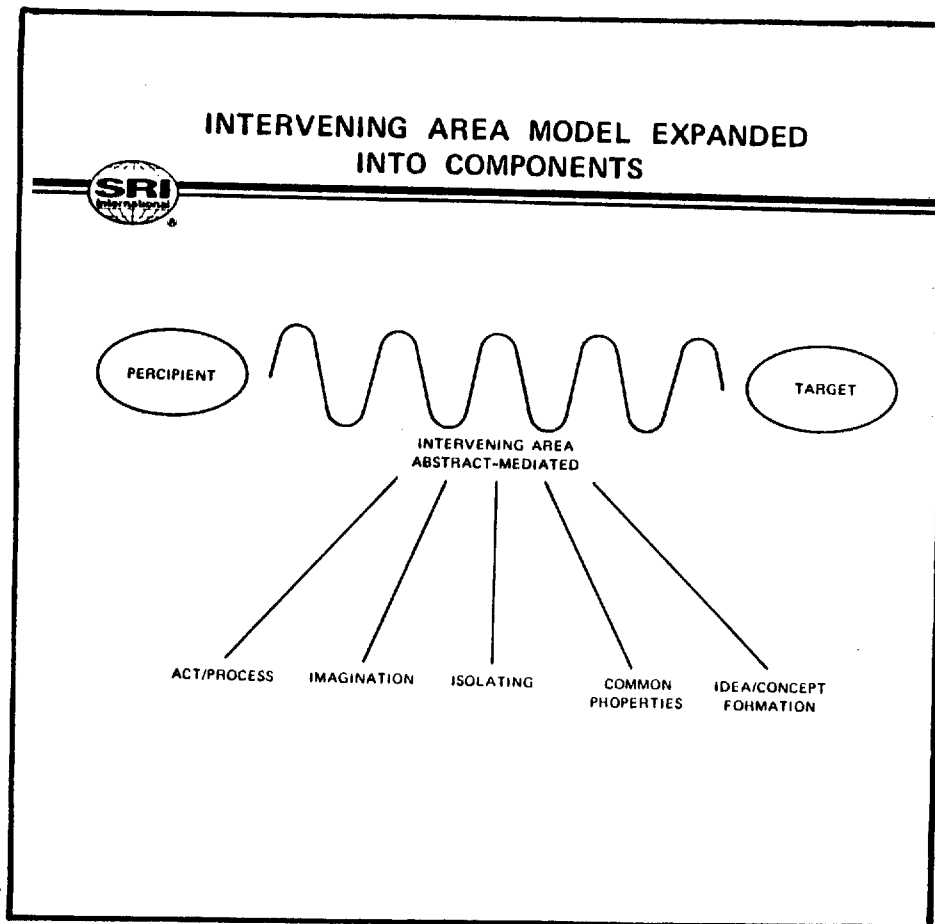


3. The CRV technology differs from standard parapsychology

The CRV methodologies utilize comprehensions derived from studies of basic perceptual qualities. These have not been incorporated into the standard statistical approaches commonly utilized in parapsychology in other past and present research centers.

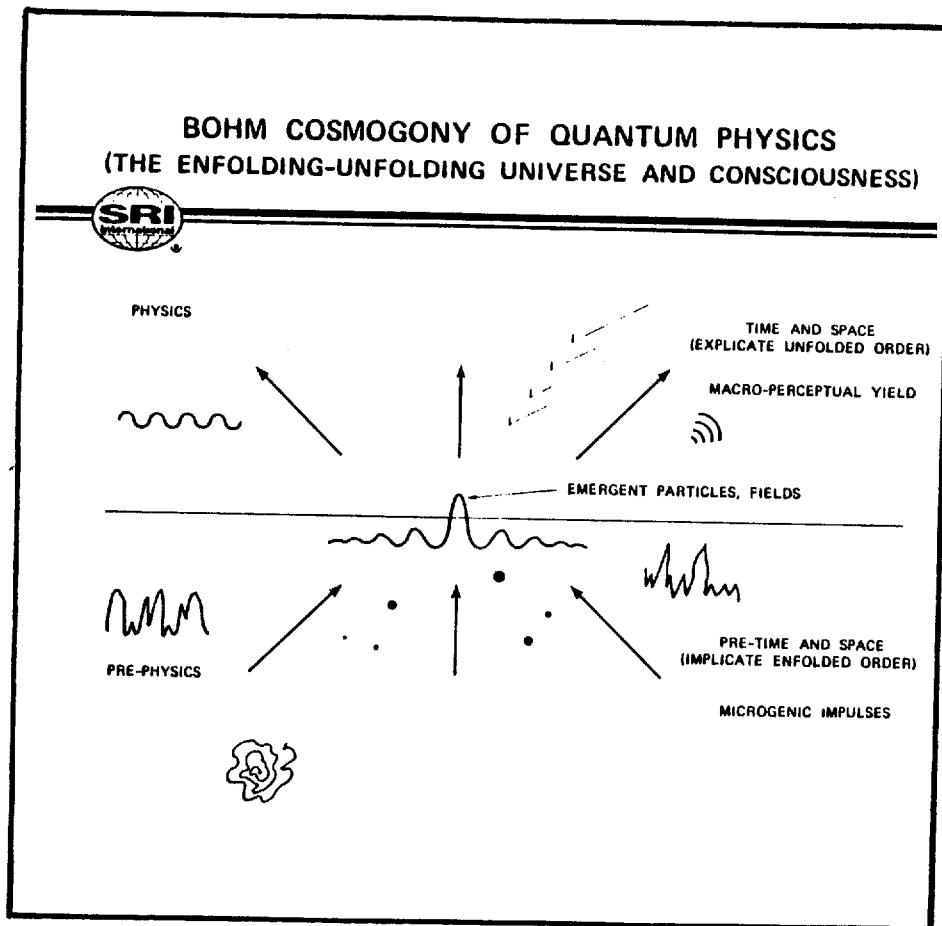


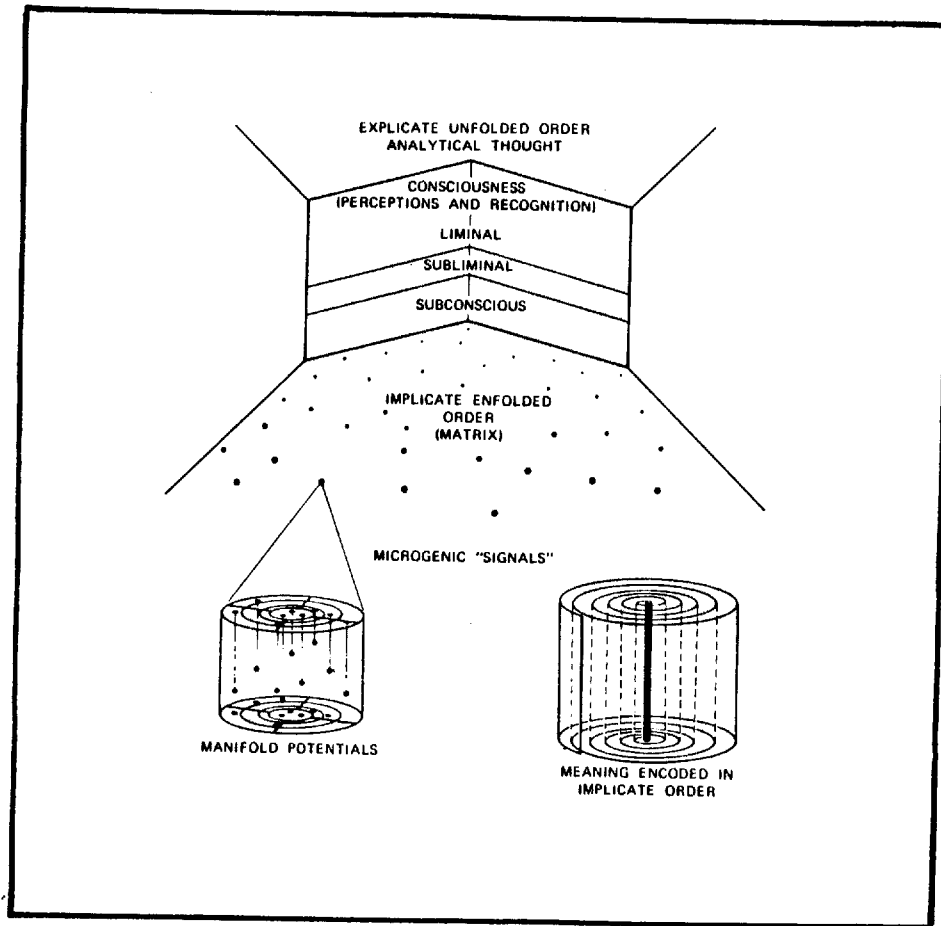




4. Is CRV comparable to other known models?

Correlations can be made with several models, both in physics and in psychology. The model we prefer at the moment is the cosmogony of quantum physics offered by David Bohm.





5. The "Stages" of CRV

R&D, aligned with training, have shown that "psychic" signals offer themselves up to interpretative consciousness through a predictable series. This series starts with "greatest" meaning, and evolves into "specific" components.

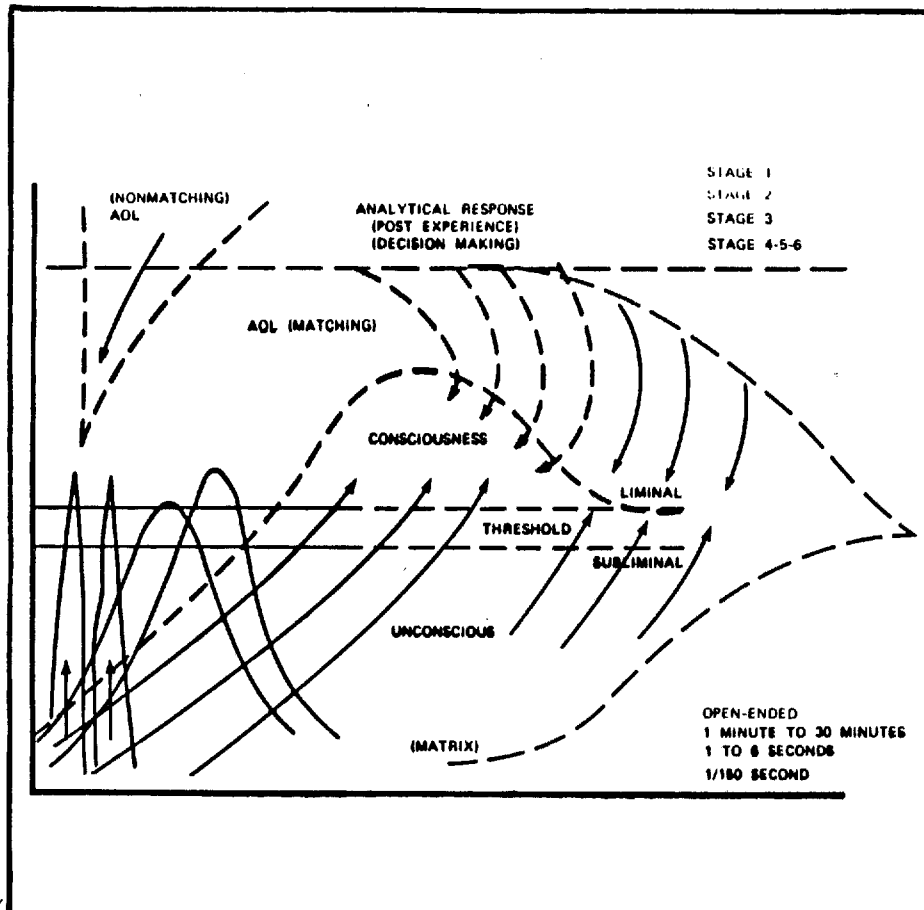
This predictable process has easily yielding "stages" each of which, in training, can be specifically tutored.

The training procedures are, however, of extraordinary delicacy and do not tolerate many "flubs." Careful training eventually yields a strong skill.

THE STAGES		
	SKILL GAINED	SIGNAL BROUGHT UNDER CONTROL
STAGE 1.	IDEOGRAMS AND IDEOGRAM PRODUCTION	SIGNALS THAT INDUCE/PRODUCE IDEOGRAMIC RESPONSES (GESTALTS)
STAGE 2.	SENSATIONS EXPERIENCED FROM DISTANT SITE	SIGNALS PRODUCING TACTILE, SENSORY, DIMENSIONAL ESTIMATES, DIRECTIONAL FEELINGS, AND SO FORTH
STAGE 3.	MOTION AND MOBILITY (LIMITED) AT DISTANT SITE RESULTING IN PRIMARY ARTISTIC RENDERINGS	SIGNALS PRODUCING AESTHETIC RESPONSES IN VIEWER, SIMPLE SKETCHES AND "TRACKERS"
STAGE 4.	QUANTITATIVE AND QUALITATIVE ASSESSMENTS OF VARIOUS DISTANT SITE CHARACTERISTICS	SIGNALS (MANIFOLD) THAT INDUCE ANALYTICAL COMPREHENSIONS

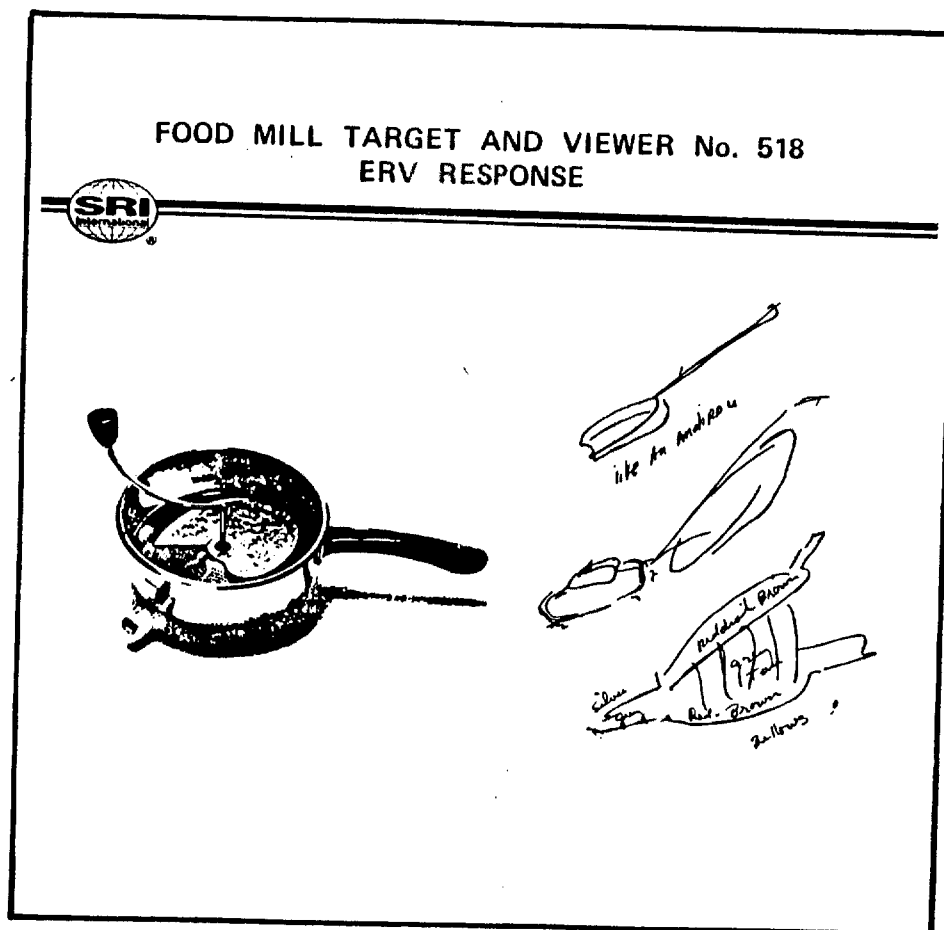
THE STAGES (Concluded)

	SKILL GAINED	SIGNAL BROUGHT UNDER CONTROL
STAGE 5.	METHODS OF INTERROGATING THE SIGNAL LINE	(STILL IN R&D)
STAGE 6.	CREATING 3-DIMENSIONAL MODELS	SIGNALS (CONSOLIDATED) THAT YIELD SIMPLE REPLICAS OF DISTANT SITE FEATURES
STAGE 7.	SONICS (STILL IN R&D)	SIGNALS THAT INDUCE VERBAL CONTENT
STAGE 8.	HUMAN TO HUMAN INTER- FACES (R&D, 1984/1985)	SIGNALS THAT IMPLY HUMAN PSYCHIC EMPATHY AND INDUCE/PRODUCE IDEOGRAMIC RESPONSES (GESTALTS)



6. The "signal" vs. the "noise"

Isolating signal from noise, and determining the characteristics of noise, was a successful advance during 1978-1979. As a result of this new knowledge and understanding gained, it became possible to isolate and study "signals" in a relatively clean area of inspection. Without this advance, none of the successive comprehensions of the signal line would have been possible.



CLASSIFIED VIEWGRAPH

100 kW INPUT, 10 kW OUTPUT CO₂ LASER,
DESCRIBED AS "LIKE A CREMATORIUM"

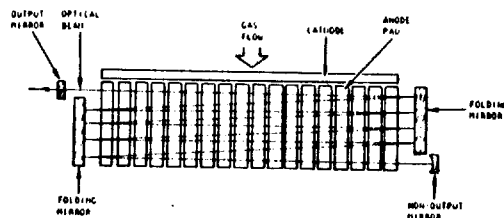
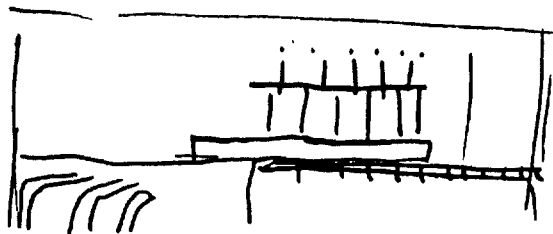


Fig. 1. Diagram of discharge and optical path region.



7. The Ideogram

The discovery of the "ideogram" and comprehension of its importance and meaning is perhaps the most significant occurrence in all the CRV work.

Basic understandings of the ideogram are found not only in our own work, but also in several other fields that have concentrated upon the microgenic basis of perception and semantics and meaning.

The ideogram is not unique to the work in CRV. An historical search of parapsychology, psychical research, semantics, clinical neurology and artistic disciplines adequately support the premise that the ideogram is the result of a basic unconscious human perceptual modulation. In psychical research in particular, the presence of the ideogram is recorded as early as 1882, but its significance was not grasped.

FUNDAMENTAL PERCEPTUAL PROCESSES (STUDIED IN SEVERAL FIELDS OF ENDEAVOR)

- BASIC CHILD-LEARNING PROCESSES
- ABORIGINAL PERCEPTUAL CHARACTERISTICS
(A BRANCH OF ANTHROPOLOGY)
- PSYCHIATRIC AND PSYCHOTHERAPEUTIC ANALYSIS
- NEUROLOGICAL STUDIES (APHASIAC RECOVERY)
- SUBLIMINAL STUDIES AND METHODOLOGIES
- TACHISTOSCOPIC STUDIES
- SUBCONSCIOUS MEANING OF WORDS AND IMAGES
- CREATIVITY STUDIES
- ARTISTICS DEVELOPMENT
- GESTALT FORMATIONS
- FUNDAMENTAL AESTHETIC PROCESSES
- IDEA FORMATION

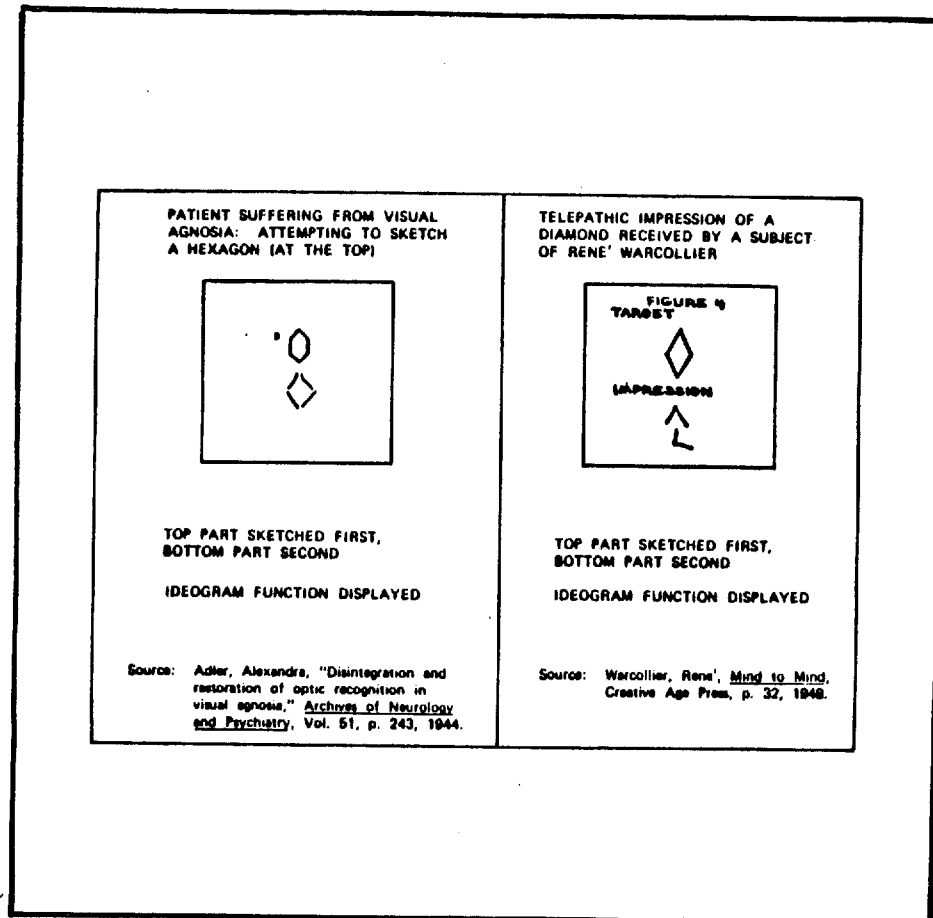




Fig. 137








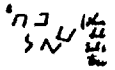
The Mismatched Tadpoles

Perhaps the most striking case of misinterpretation due to illusionistic bias is that of the "tadpole" figures, called *hommes têtards* by the French and *Kopflüster* by the Germans. The popular view is that in these very common drawings the child leaves out the trunk entirely, and that he erroneously attaches the arms to the head or the legs. Various theories have been offered. The child was believed to overlook or forget the body or even to "repress" it for reasons of modesty. If we look at the developmental process, we discover that no such explanation is pertinent, since in these drawings the trunk actually is not left out.


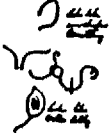
At the earliest stage the circle stands for the total human figure, just as it stands for so many other complete objects. Later, its shape is differentiated through the addition of appendages.

Source: Arnheim, Rudolf, *Art and Visual Perception*,
U. of California, 1954, pp. 197-198.

EXAMPLES OF UPTON SINCLAIR-MARY CRAIG SINCLAIR
SEALED ENVELOPE DRAWING EXPERIMENTS — 1928

TARGET	RESPONSE (SHOWING IDEOGRAMMIC PERCEPTUAL FORMATIONS)
 Fig. 105	 Fig. 105a
 Fig. 106	 Fig. 106a
 Fig. 107	 Fig. 107a
 Fig. 101	 Fig. 101a <p>"These sunshov bckng together but won't get to- gether" (Figs. 101, 101a):</p>

EXAMPLE OF ANALYTICAL OVERLAY -- AS IT IS NOW UNDERSTOOD --
IN THE 1928 EXPERIMENTAL SERIES OF UPTON SINCLAIR-MARY CRAIG SINCLAIR

TARGET	RESPONSE
 <p data-bbox="558 907 613 928">Fig. 109</p>	 <p data-bbox="880 919 938 940">Fig. 109a</p> <p data-bbox="776 961 938 982">VERBAL COMMENTS:</p> <p data-bbox="776 990 1042 1019">"Looks like ear-shaped something," and again.</p> <p data-bbox="776 1011 1010 1031">"Looks like calls lily" (Figs. 109, 109a)</p>

April 24, 1983.] Third Report on Thought-Transference 153

Fig. 1. Drawing of a horse.



Fig. 2. Drawing of a horse's head.



Fig. 2. Drawing of a horse's head. The drawing shows the head of a horse, facing right. The drawing is a simple line drawing, showing the outline of the head, ear, and eye. The drawing is a simple line drawing, showing the outline of the head, ear, and eye. The drawing is a simple line drawing, showing the outline of the head, ear, and eye.

April 24, 1883.] *Third Report on Thought-Transference.* 205

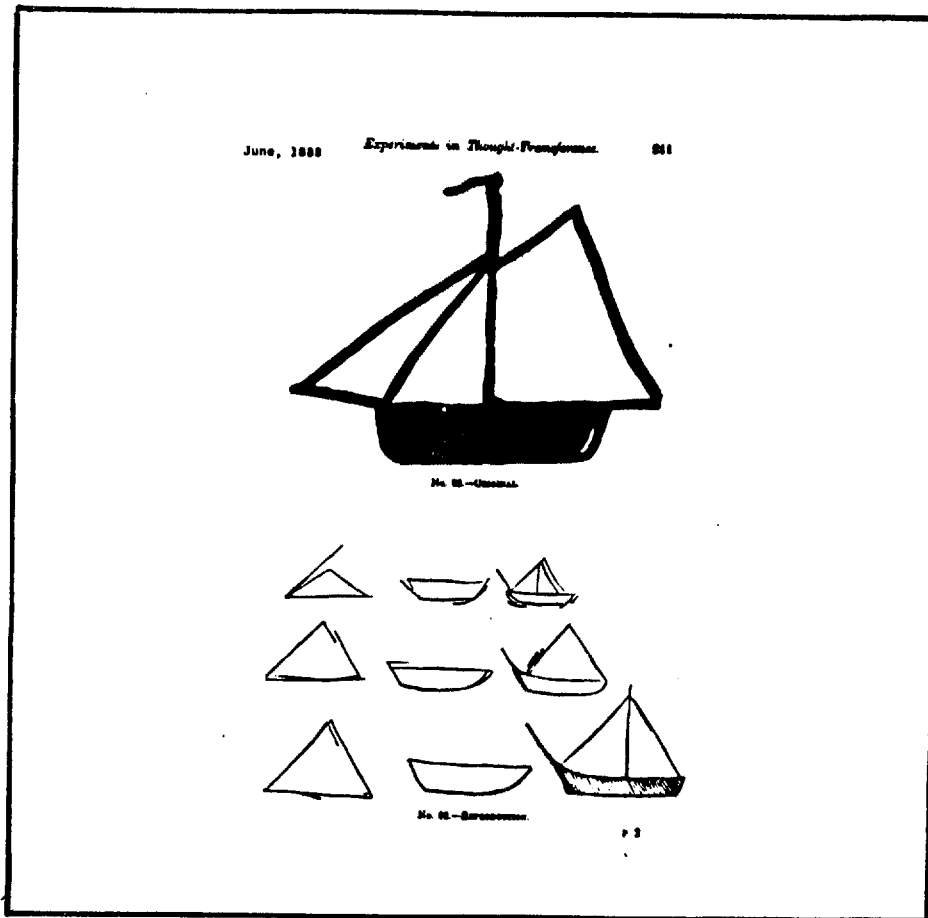
FIG. 17. ORIGINAL DRAWING



FIG. 17. REPRODUCTION



Inner circle begun at point marked +, and then carried round to the horizontal line from left to right.



COFFEE BREAK

8. The CRV training course is carefully designed

The most important task in creating the CRV training course was to come to grips with the subtle factors involved in accepting the fact that the self-generating creative faculties of the trainee would achieve prime importance.

The second task was to design an approach that might incorporate psychic functions on a strict and repetitive basis, and yet not drive these emerging functions into extinction.

The result has been the devising of a course of training that has produced satisfactory results in these very important areas. Analysis of learning patterns display patterns that are recognizable in other disciplines of training in which a new performance-skill is gained through precision tutoring or coaching.

CRV TRAINING TASK

WHAT ARE WE ASKING THE TRAINEE TO DO?

- TO CONTACT A DISTANT SITE BY MEANS OTHER THAN NORMAL SENSORY EXPERIENCE
- TO ACHIEVE A COMPREHENSION THAT INFORMATION IS AVAILABLE THROUGH NONSENSORY CHANNELS
- TO ACTIVATE PARTICIPATION IN THESE INFORMATION CHANNELS
- TO ACTIVATE AND FORM NEW SKILLS TO DO SO
- TO PUT THESE NEW SKILLS ON A CONTROLLABLE AND PREDICTABLE BASIS

CRV TRAINING COURSE METHODS AND PROTOCOLS

- EFFECTIVE INSTRUCTIONAL PROCEDURES

- *ACTIVE PARTICIPATION:* THE LEARNER IS ACTIVELY INTERACTING WITH THE CURRICULUM MATERIALS BY RESPONDING, PRACTICING, AND TESTING EACH STEP OF THE MATERIAL TO BE MASTERED.
- *INFORMATION FEEDBACK:* THE LEARNER FINDS OUT WITH MINIMAL DELAY WHETHER THE RESPONSE IS CORRECT. IMMEDIATE FEEDBACK HAS BEEN SHOWN TO BE IMPORTANT IN A RANGE OF TASKS.
- *INDIVIDUALIZATION OF INSTRUCTION:* THE LEARNER MOVES AHEAD AT HIS OR HER OWN RATE.

CRV TRAINING COURSE METHODS AND PROTOCOLS
(Continued)

- GENERAL DESIGN OF CURRICULUM MATERIALS
 - THEORY
 - PRACTICAL EXERCISES AND DRILLS
 - INFORMATION FEEDBACK
 - SIGNAL LINE
 - COACHING ON CONTROL OF STRUCTURE
 - INDIVIDUALIZATION OF INSTRUCTION
 - REACTIVE INHIBITION
 - ENDING OF PRACTICAL SESSIONS
 - DAILY REPORTS
 - FINAL SURVEY

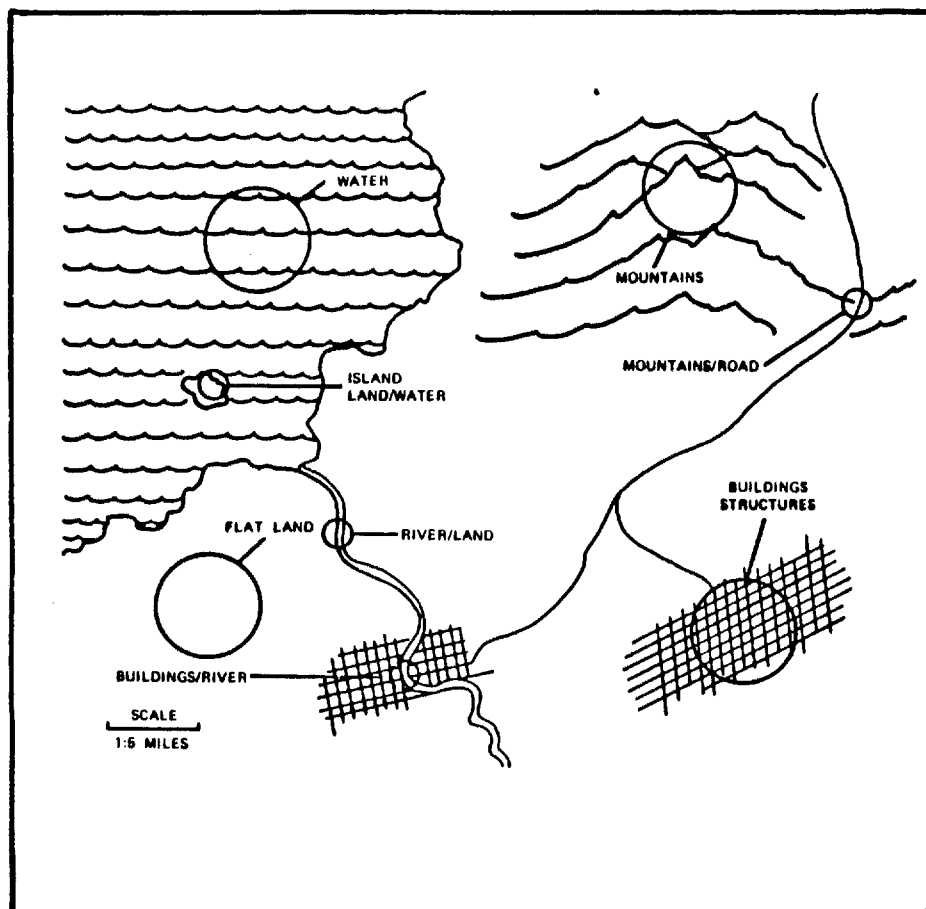
CRV TRAINING COURSE METHODS AND PROTOCOLS
(Continued)

- SPECIAL FEATURES
 - FEEDBACK PROTOCOL
 - SILENCE, IF SOME STATEMENT IS WRONG
 - PROBABLY CORRECT (PC)
 - NEAR (N)
 - CAN'T FEEDBACK (CFB)
 - CORRECT (C)
 - SITE (S)
 - USE OF ESSAYS
 - CONSTANT OBSERVATION OF TRAINEES' ATTITUDES
 - CONSTANT SUPERVISION FOR POSSIBLE MISCOMPREHENSIONS OR MISUNDERSTANDINGS




9. Description of Stage I training methodology

Via the use of a co-ordinate as a sole reference, the trainee's subliminal or unconscious signal detecting and decoding capabilities sort of "condense" around features of the distant site.. In Stage I, for training purposes, we select sites that have a discrete similarity over a five-mile radius. The trainee is expected to be able, as a result of training, to ultimately and without error bring his perceptual faculties under conscious control and determine the general nature of this kind of site.

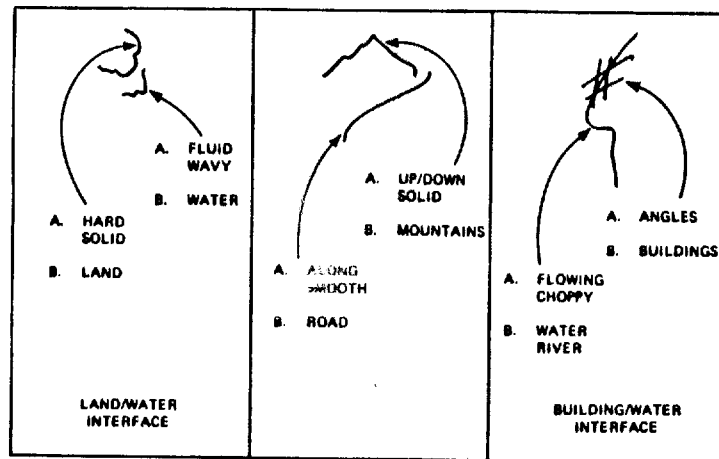
Stage I is, of course, simplistic: but the success of this initial task brings several psychical-perceptual qualities under control, and sets the groundwork for the increasingly complex tasks that follow in the successive stages.



GESTALTS
STAGE 1, PHASE 1

		
<p>A. WAVY FLUID</p> <p>B. WATER</p>	<p>A. UP/DOWN SOLID</p> <p>B. MOUNTAINS</p>	<p>A. ANGULAR MAN-MADE</p> <p>B. BUILDINGS</p>

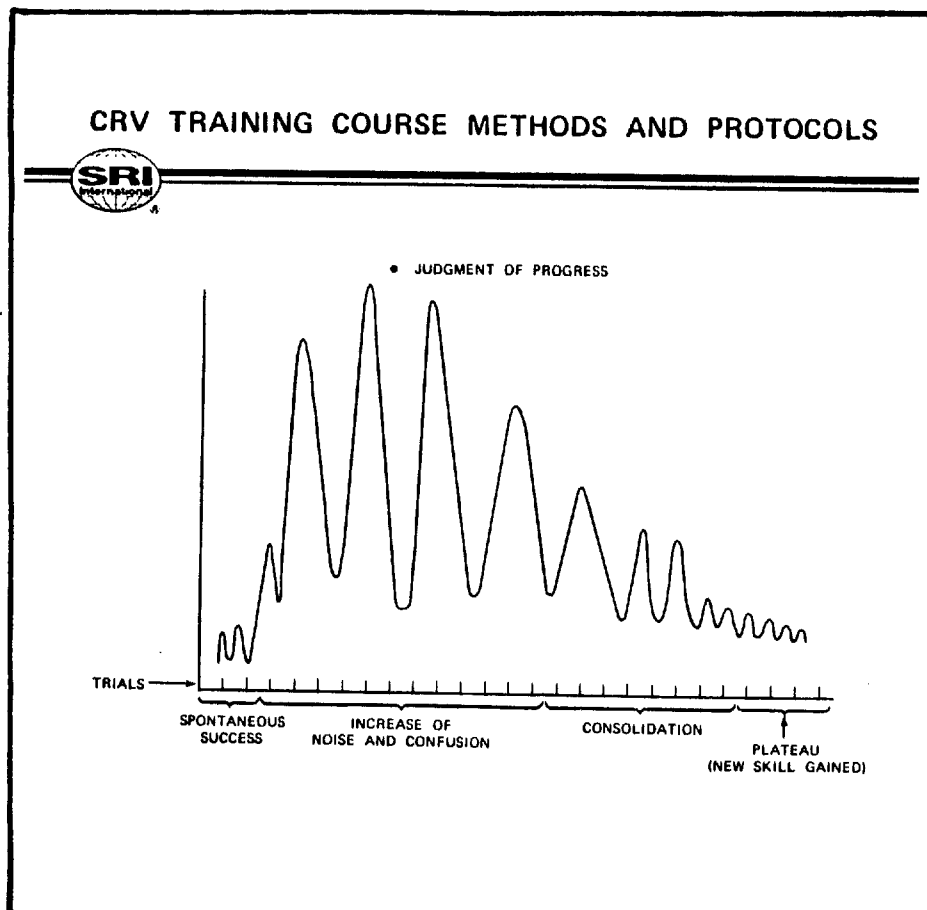
MULTIPLE GESTALTS
STAGE 1, PHASE 2

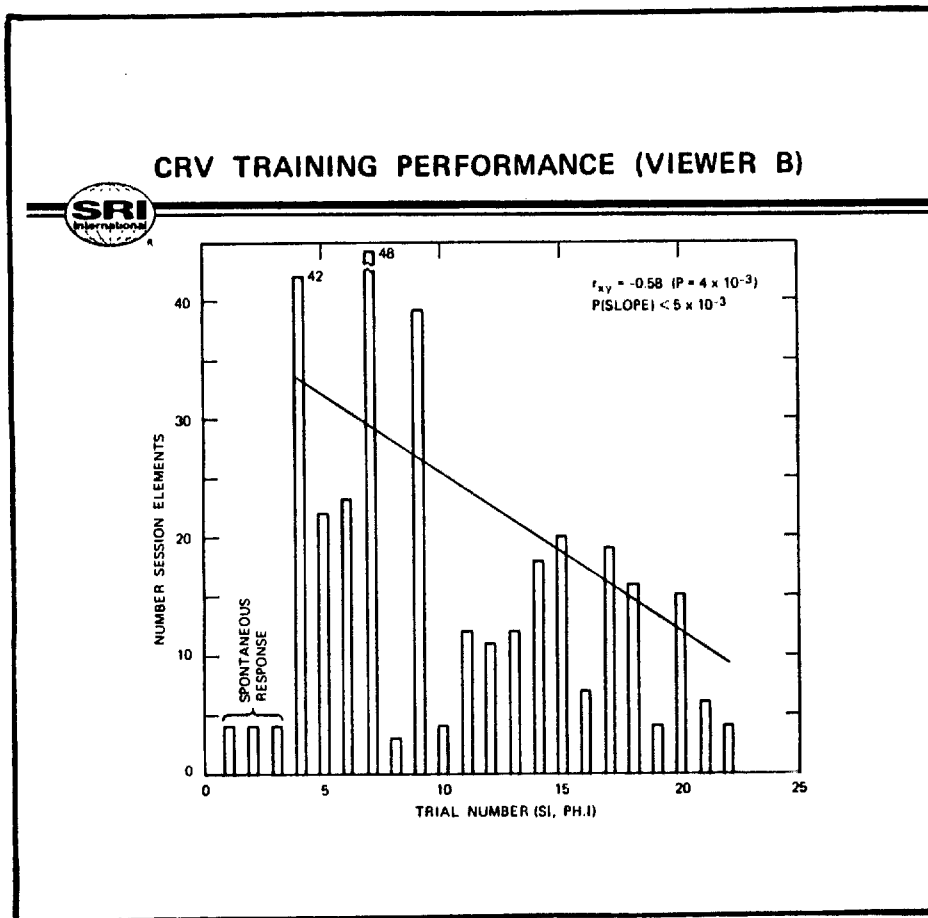


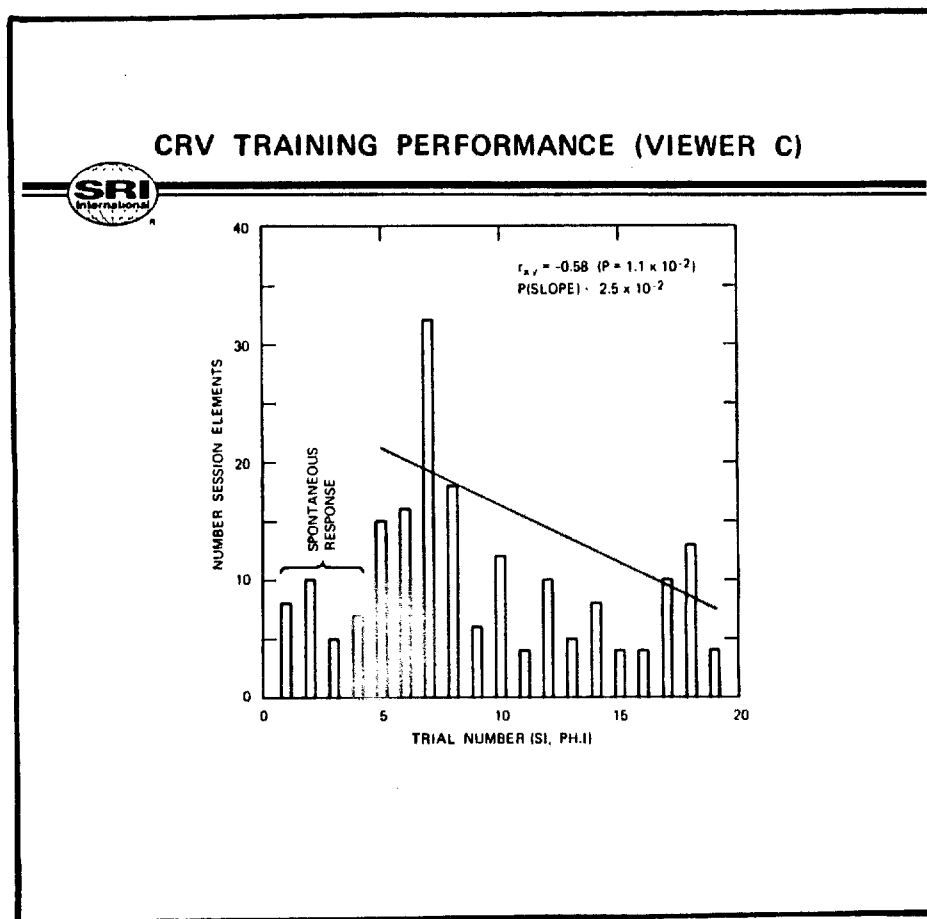
10. How is progress judged?

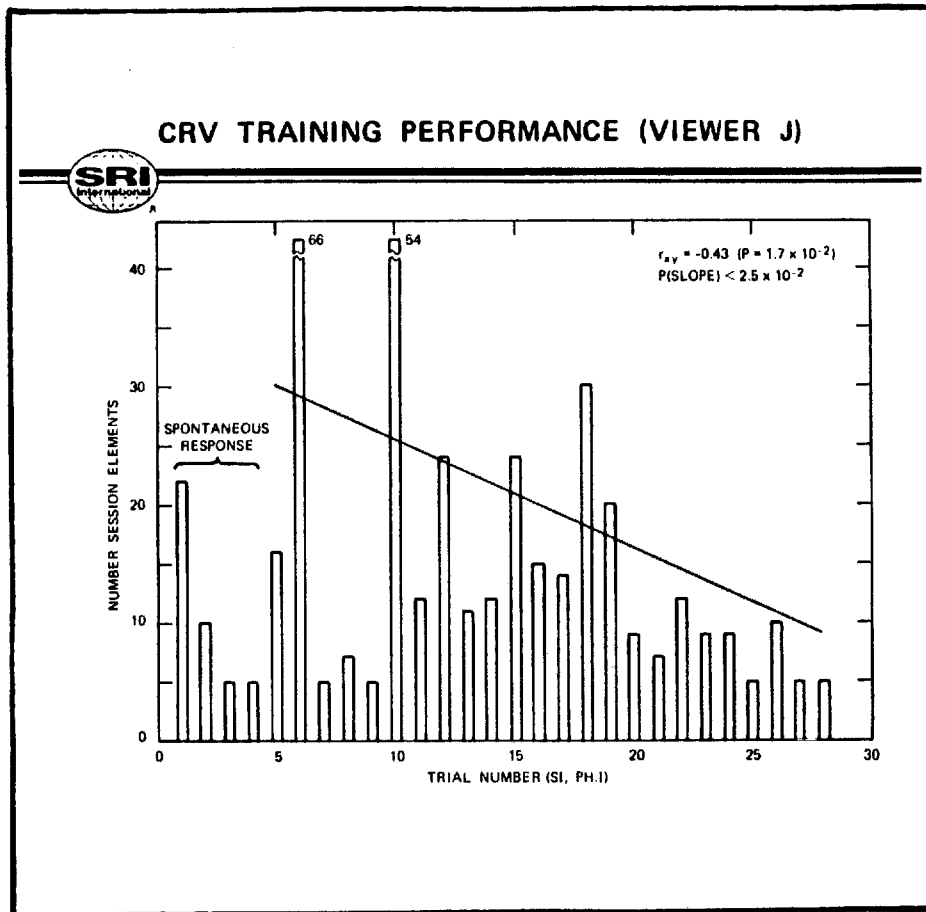
It has transpired that the learning patterns of the CRV training do exhibit great similarities to other learning-patterned tasks in which a new skill involving consciousness interpretation vis a vis neuro-motor functioning is gained: (i.e., sports, musical performance, machinery driving, flying, navigating, etc.)

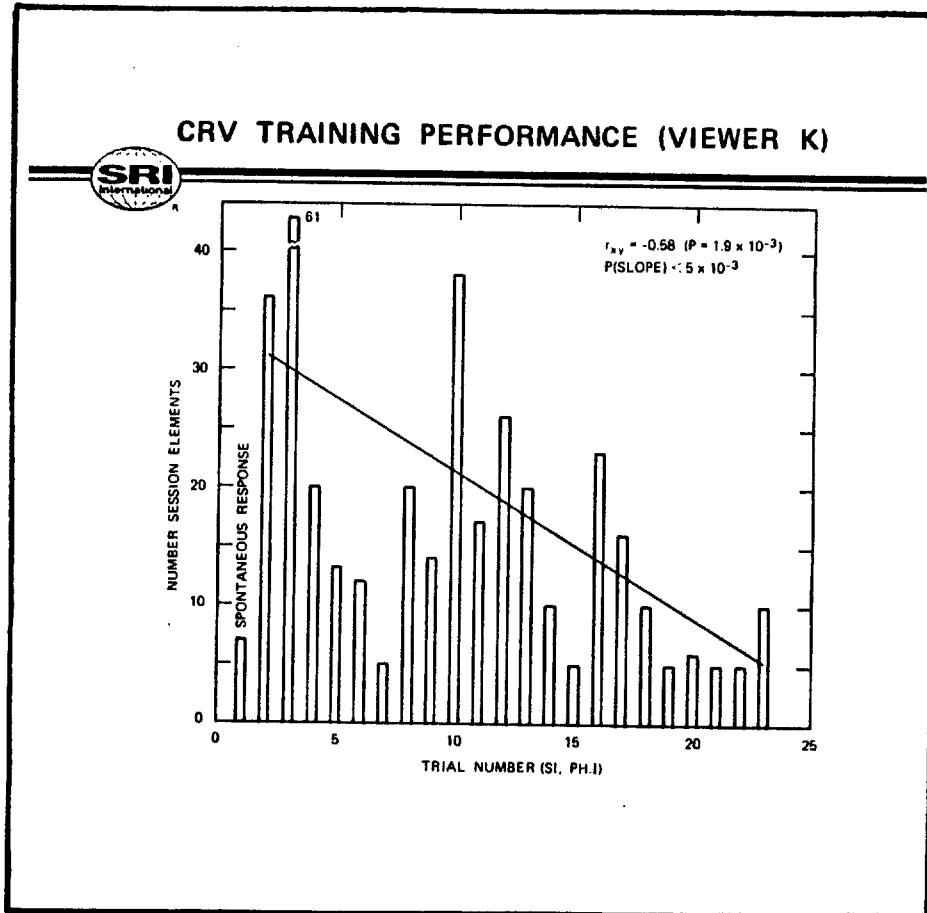
We therefore interpret that the psychical component of CRV is not solely one of intellectual mentation, but one in which mental-physical performance is achieved.











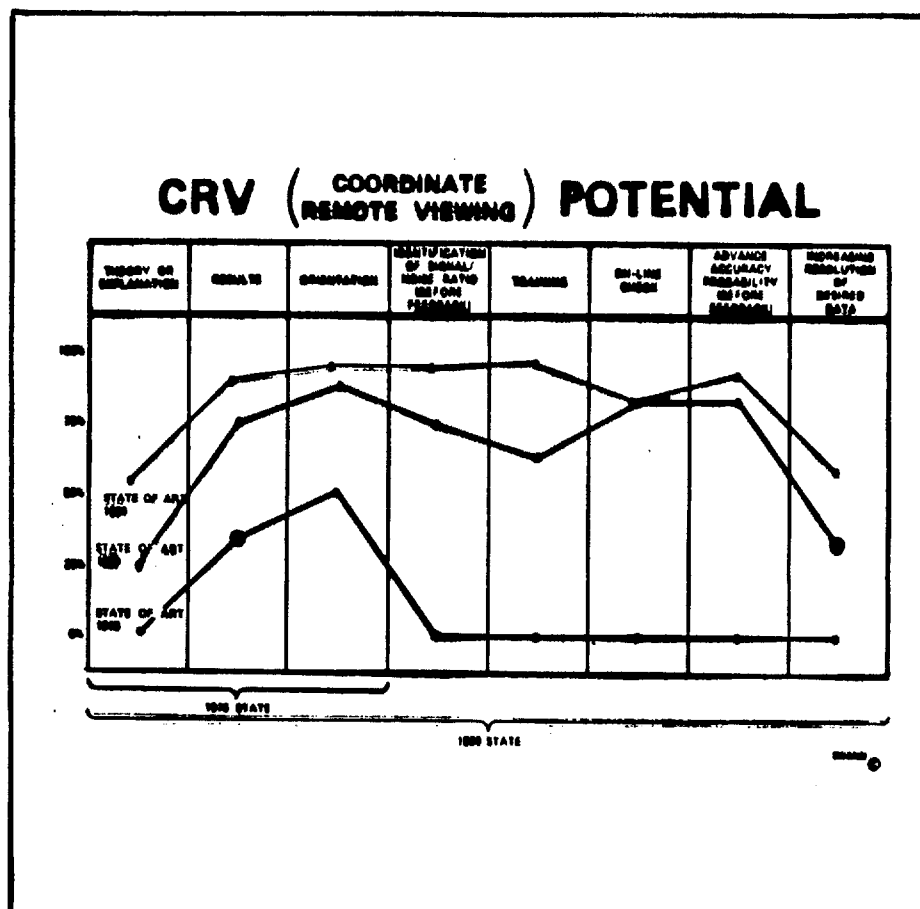
II. Stage II and III

During Stages II and III, and subsequently in IV and VI, the tasks of psychical perception and decoding of meaning become increasingly complex.

(Six viewgraphs follow. They do not reproduce well, and examples of these are therefore not included here.)

12. Summary of increase in yields

While there is, of course, yet a significant amount of work to be done, especially relative to training in the upper complex stages, the following generalized graph illustrates general increase of yields in several categories of importance.



Final Report

December 1984

SPECIAL ORIENTATION TECHNIQUES: S-I, S-II, S-III (U)

By: HAROLD E. PUTHOFF

Prepared for:

DEPARTMENT OF THE ARMY
USAINSCOM
FORT GEORGE G. MEADE, MARYLAND 20755
Attention: LT. COL. BRIAN BUZBY

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Final Report
Covering the Period 15 November 1983 to 15 December 1984

December 1984

SPECIAL ORIENTATION TECHNIQUES: S-I, S-II, S-III (U)

By: HAROLD E. PUTHOFF

Prepared for:

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Research and Analysis Division

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I OBJECTIVE (U)

(S/CL-3/NOFORN) SRI International is tasked with developing remote viewing (RV)* enhancement techniques to meet DoD requirements. Of particular interest is the development of procedures that have potential military intelligence application, and that can be transmitted to others in a structured fashion (i.e., "training" procedures).

(S/CL-3/NOFORN) Under particular study in this effort is whether a Coordinate Remote Viewing (CRV) technology, a technique that utilizes coordinates to facilitate acquisition of a remote-viewing target, can be successfully transferred to INSCOM personnel.

* (U) RV is the acquisition and description, by mental means, of information blocked from ordinary perception by distance or shielding.

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II INTRODUCTION (U)

A. (U) General

(S/CL-3/NOFORN) At the beginning of FY 1981, SRI International made a decision to develop and codify a promising RV enhancement procedure that had emerged from earlier work--a multistage coordinate remote-viewing training procedure developed in conjunction with an SRI consultant, Mr. I. Swann. In this procedure, coordinates (latitude and longitude in degrees, minutes, and seconds) are utilized as the targeting method. The method is structured to proceed through a series of well-defined stages in a particular order--hypothesized to correspond to stages of increased contact with the target site (see Table 1). The basic hypotheses of the procedure have been investigated under strict double-blind testing conditions to document whether, and to what degree, the training approach can provide a viable vehicle for RV technology transfer to INSCOM and other personnel.*

(S/CL-3/NOFORN) For this effort, INSCOM selected four individuals to be trained in the techniques of the first three stages (S-I through S-III) of the procedure as it stands to date (six in all have been developed).

B. (U) Description of Procedure1. (U) Overview

(U) We begin with the basic premise of the training procedure under study: the major problem with naive attempts to remote view is that the attempt to visualize a remote site tends to stimulate memory and imagination--usually in visual-image forms. As the RVer becomes aware of

* (U) Puthoff, H. E., "Track I Training R&D (U)," Final Report SRI/GF-0270, SRI International, Menlo Park, CA (December 1984), SECRET/NOFORN.

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Table 1

(U) STAGES IN REMOTE VIEWING

Stages	Example
I Major gestalt	Land surrounded by water, an island
II Sensory contact	Cold sensation, wind-swept feeling
III Dimension, motion, mobility	Rising up, panoramic view, island outline
IV General qualitative analytical aspects	Scientific research, live organisms
V Specific analytical aspects (by interrogating signal line)	Biological warfare (BW), preparation site
VI Three-dimensional contact, modeling	Layouts, details, further analytical contact

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(U)

the first few data bits, there appears to be a largely spontaneous and undisciplined rational effort to extrapolate and "fill in the blanks." This is presumably driven by a need to resolve the ambiguity associated with the fragmentary nature of the emerging perception. The result is a premature internal analysis and interpretation on the part of the RVer. (For example, an impression of an island is immediately interpreted as Hawaii.) This we call analytical overlay (AOL).

(U) Our investigation of these overlay patterns suggests a model of RV functioning shown schematically in Figure 1. With the application of a "stimulus" (e.g., the reading of a coordinate), there appears to be a momentary burst of "signal" that enters into awareness for a few seconds at most, and then fades away. The overlays appear to be triggered at this point to fill in the void. Success in handling this complex process requires that the RVer learn to "grab" incoming data bits while simultaneously attempting to identify the overlays as such.

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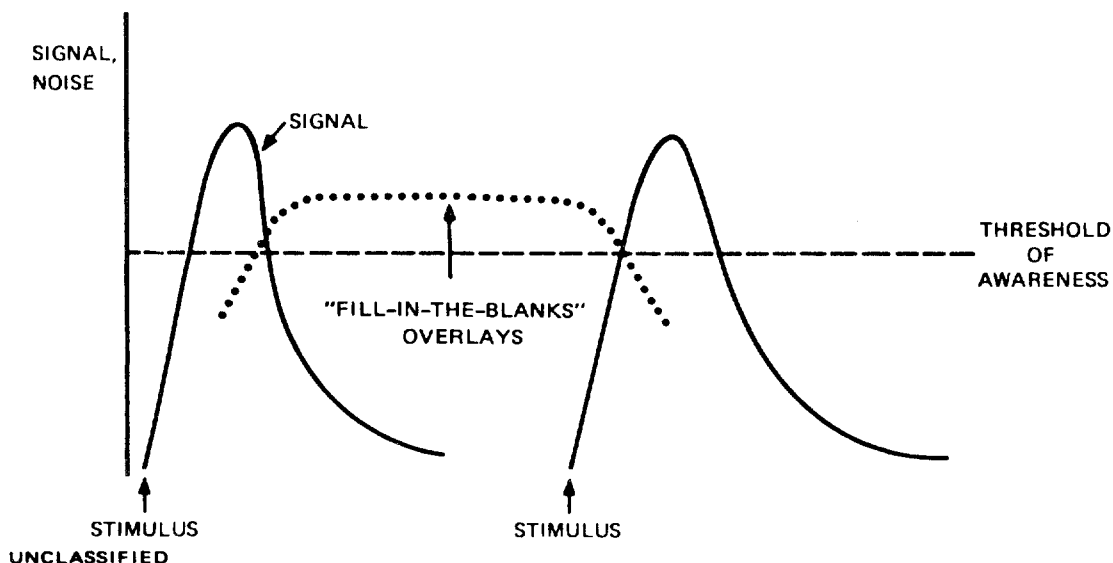


FIGURE 1 (U) SCHEMATIC REPRESENTATION OF REMOTE VIEWER RESPONSE TO CRV SITUATION

(U) Observation of this process in earlier development work suggests that the above behavior can be learned. Specifically, it appears that the RVer being trained in accordance with procedures developed in that program can be expected to exhibit a performance curve of the type shown in Figure 2. In brief, after being exposed to the basic concepts of the training procedure, the RVer typically exhibits a short period of spontaneous "first-time effect" of very-high quality response (usually three or four sessions at most). This response cannot, however, be maintained, and is followed by a drop to a low level of performance--at which point substantive learning can begin. If learning is to take place, it then proceeds forward from that point until saturation at some skill plateau is reached.

(U) As indicated earlier, the RV training procedure is structured to proceed through a series of stages hypothesized to correspond to stages of increased contact with the target site. These stages (described in more detail below) are tutored in order, with presentation of theory followed by a series of practice sessions taking a few weeks per stage. The RVer thus moves up through the stages, concentrating on the elements to be mastered in each stage before proceeding to the next.

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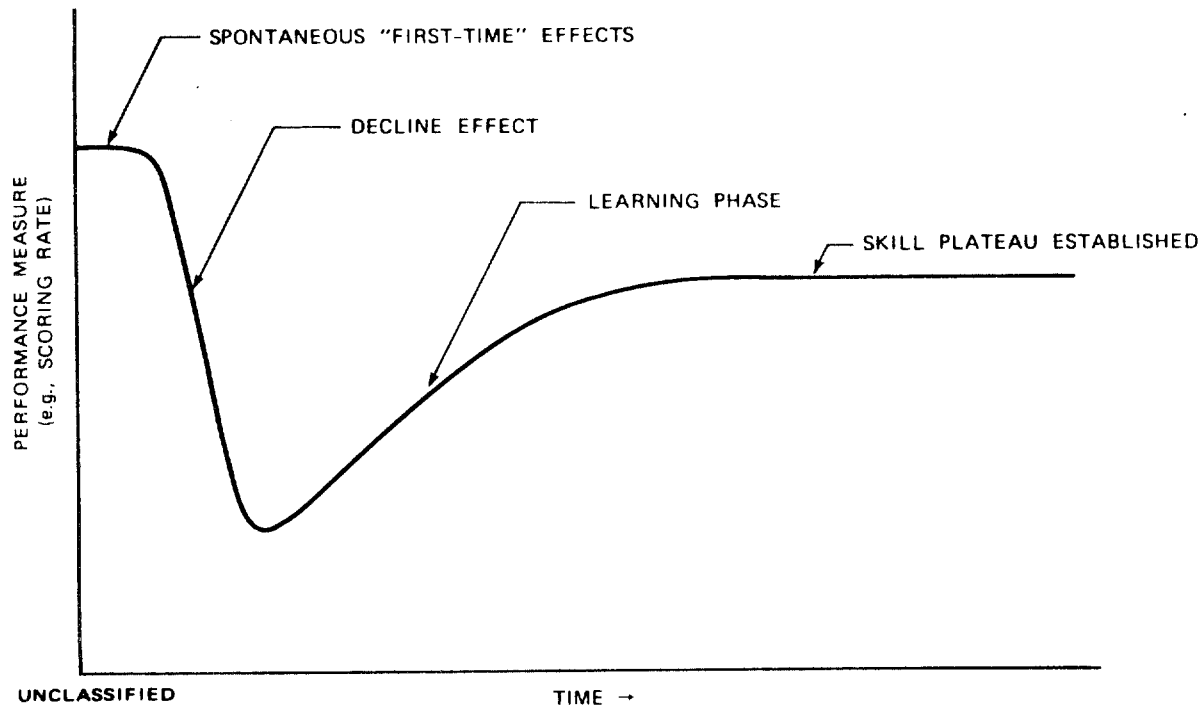
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FIGURE 2 (U) IDEALIZED PERFORMANCE-OVER-TIME CURVE

(U)

In the development work that preceded this study, it was found that an experienced remote viewer applying the techniques that are learned in this procedure tends to recapitulate the stages in order. The contents of the stages (as evolved in the development work) are as shown in Table 1, and the techniques employed in the stages are described in the following paragraphs.

2. (U) Stage I (Major Gestalt)

(U) In Stage I, the RVer is trained to provide a quick-reaction response to the reading of site coordinates by a monitor. The response takes the form of an immediate, primitive "squiggle" on the paper (called an ideogram), which captures an overall motion/feeling of the gestalt of the site (e.g., wavy/fluid for water). Note that this response is essentially kinesthetic, rather than visual.

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3. (U) Stage II (Sensory Contact)

(U) In Stage II, the RVerS are trained to become sensitive to physical sensations associated with the site, i.e., sensations they might experience if they were physically located at the site (heat, cold, wind, sounds, smells, tactile sensations, and the like). Again, this response is essentially nonvisual in nature (although color sensations may arise as a legitimate Stage II response). Of course, in both Stage I and Stage II, visual images may emerge spontaneously. In that case, they are not suppressed, but simply noted and labeled as AOLs.

4. (U) Stage III (Dimension, Motion, and Mobility)

(U) Whereas in Stage I and Stage II viewing, data appear to emerge (typically) as fragmented data bits, in Stage III, we observe the emergence of a broader concept of the site. With Stage I and II data forming a foundation, contact with the site appears sufficiently strengthened that the viewer begins to have an overall appreciation of the site as a whole (which we label "aesthetic impact"). Thus, there is an apparent increased contact with the site that constitutes a "widening of the aperture," as it were. Dimensional aspects such as size, distance, and motion begin to come into play, and emphasis is placed on generating configurational outlines and sketches (e.g., the outline of an island). Examples of Stage III-level viewing are provided in the footnoted reference* and later in this report. The final product of S-I through S-III training is directed toward recognition of the overall gestalt and physical configuration of the target site.

5. (U) Summary S-I Through S-III

(U) In Stages I through III, information is collected in the form of ideograms, and their motion and feeling (S-I), sensations at the site (S-II), and sketches that result from expanded contact with the site

* (U) Puthoff, H. E., "Special Orientation Techniques: S-IV (U)," Final Report 941/CL-0020, SRI International, Menlo Park, CA (July 1984), SECRET/NOFORN.

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(U)

(S-III). These various "carrier" signals are individual in nature, and special techniques have been developed to handle each in turn, more or less in a serial fashion. To keep these separate signal lines on track requires exceptional control of session structure--an ability trained for in the lengthy S-I through S-III training period. Once stabilized, Stage III forms the platform upon which can be built the more refined techniques of succeeding stages.

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III TRAINING ACTIVITY (U)

A. (U) Method of Approach1. (U) General Design

(U) The purpose of this effort is to apply the RV procedures described in the previous section as a technology transfer/training methodology. Training consists of a series of lectures by a training instructor/monitor (Mr. I. Swann), interspersed with RV sessions. In the lectures, the principles of a particular stage under consideration are thoroughly discussed. In addition, a number of practical exercises are carried out, such as drills in sketching, exercises in listing possible sensations one could experience at a site, and so forth. In the overall design of the training effort, emphasis is placed on extended practice under close supervision of the training monitor.

2. (U) Target Site Preparation

(U) Because the RV training procedure involved targeting on sites around the world, given only the geographical coordinates of those sites, an important preparation step is the generation of target materials. An SRI analyst charged with this responsibility prepares these materials (folders with site information). The primary use of these materials is to provide feedback at session end; for the purposes of training and evaluation, sites are chosen for which feedback information in some form is available. Sites/feedback materials consist of > 5000 map sites (U.S.G.S. Series E maps, G.N.I.S.; Army Map Agency maps; World Aeronautical Charts; atlases), specially-obtained materials on various technological sites, and over 1500 National Geographic magazine sites. These materials are continually updated.

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3. (U) Session Protocol (Training)

(U) At the beginning of the session, the monitor and the RVer enter the RV session chamber. The monitor has in his possession targeting information in the form of a folder of feedback materials; coordinates are notated on the outside. The monitor reads the coordinates as a prompter (stimulus) for the RVer, takes notes for later discussion, and so forth. Unlike the protocols used in the documentation studies (see, for example, reference referred to in Introduction Section), the monitor here is not blind as to the target. Thus, the training sessions are not carried out in a double-blind protocol. As part of the beginning gradient of orienting the trainee to the RV structure, the training monitor has the option of providing intrasession feedback as the session progresses. The environment of the training sessions, not being cue-free, therefore constitutes a separate category of activity as compared with double-blind testing conditions required for documentation of proof-of-principle.

B. (U) Trainee Progress

1. (U) Task Scheduling

(S/CL-3/NOFORN) Beginning in January 1984, four INSCOM RV trainees were assigned to S-I through S-III training. A training schedule for the year was set up in accordance with the following time estimates derived from earlier development work:

Stage I	4 to 7 weeks
Stage II	2 to 6 weeks
Stage III	<u>12 to 16 weeks</u>
Total	Approximately 24 weeks

The training effort was generally broken up into 2-week sessions each, with 2-to-4-week breaks between sessions. Training was carried out at both the SRI/New York and the SRI/Menlo Park facilities on a site schedule that was mutually agreed upon by INSCOM and SRI personnel.

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2. (U) Baseline Data

(S/CL-3/NOFORN) In accordance with standard practice in SRI training programs:

- The four INSCOM RV trainees were assigned random three-digit code designators (Numbers 146, 344, 596, and 765) by which all report data would be coded.
- Psychological profile tests were administered to provide data for a separate Selection/Screening Task.
- As a measure of baseline response to coordinate-designated target sites, each trainee generated, under double-blind testing conditions, a descriptor-list response to six sites, using latitude and longitude in degrees, minutes and seconds. These data were then archived to be available for later comparative evaluation. (See Appendix for Descriptor List format.)

3. (U) Stage-by-Stage Training Rates

a. (U) Stage I

(S/CL-3/NOFORN) The point of completion of each of the training stages for each of the trainees is determined by the training monitor. The monitor tracks the progress of the trainees in accordance with certain evaluation procedures that indicate to him that the trainee has grasped the fundamentals of the stage in question. All four client-selected trainees who embarked on S-I training at the beginning of the year completed S-I around mid-July--after approximately 13 weeks of training. The numbers of training sites required for each trainee to achieve proficiency in Stage I procedures are shown in Table 2.

(S/CL-3/NOFORN) The total number of training sites used was somewhat in excess of what was anticipated. The average of approximately 83 sites per trainee was compared with that of two earlier trainee groups: a prototype development group of four (average of 54 sites per trainee), and a previous, client-selected group of two (also average of 54 sites per trainee). We also see a wide variation in the number of sites per trainee to complete Stage I.

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Table 2

(U) TRAINING SITES FOR PROFICIENCY IN
STAGE I PROCEDURES

RVer	Number of Training Sites
#344	69
#146	75
#765	87
#596	99
	<hr/>
Total	330

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(U) With regard to the above statistics, it would seem natural to interpret the differences as an indication of increased difficulty with the present trainee group as compared with earlier groups, or with certain individuals in the group relative to the others. This interpretation should be discouraged. The difference in the amount of sites during any given period only reflects that a greater "noisy" period was encountered at this particular point before consolidation of the emerging aptitude--a period that emerges in every trainee at some point. Experience has shown that the number of sites required during any particular training sequence does not appear to be an important factor in the long run.

b. (U) Stage II

(S/CL-3/NOFORN) All four trainees completed Stage II in mid-October, after five weeks of training, which is within the expected parameters. The numbers of training sites required for each trainee to achieve proficiency on Stage II are shown in Table 3.

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Table 3

(U) TRAINING SITES FOR PROFICIENCY IN
STAGE II PROCEDURES

RVer	Number of Training Sites
#344	18
#146	19
#765	21
#596	38
	<hr/>
Total	96

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c. (U) Stage III

(S/CL-3/NOFORN) Stage III training has been brought to a completion in the month of December, after five weeks effort. The decrease in time required (below that originally estimated) was due, in part, to the introduction of a new procedure in the use of sketching, which resulted in considerable shortening of the overall protocol (detached analytical sketching following generation of signal-line data). The numbers of training sites utilized by the trainees in S-III training are shown in Table 4.

4. (U) S-III Proficiency Level

(S/CL-3/NOFORN) Some indication of the level of proficiency reached in S-III training can be seen in selected samples of RVer response in the training format. In Figure 3, the RVer's results are summarized in the form of a sketch, which can be compared with the accompanying photograph of the target site. Similar results are shown in Figures 4 through 6. Shown in Figure 7 are the responses of two RVer's to a surprise technological site. The final product of S-III training is the routine generation of results of this caliber.

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Table 4

(U) TRAINING SITES FOR PROFICIENCY IN
STAGE III PROCEDURES

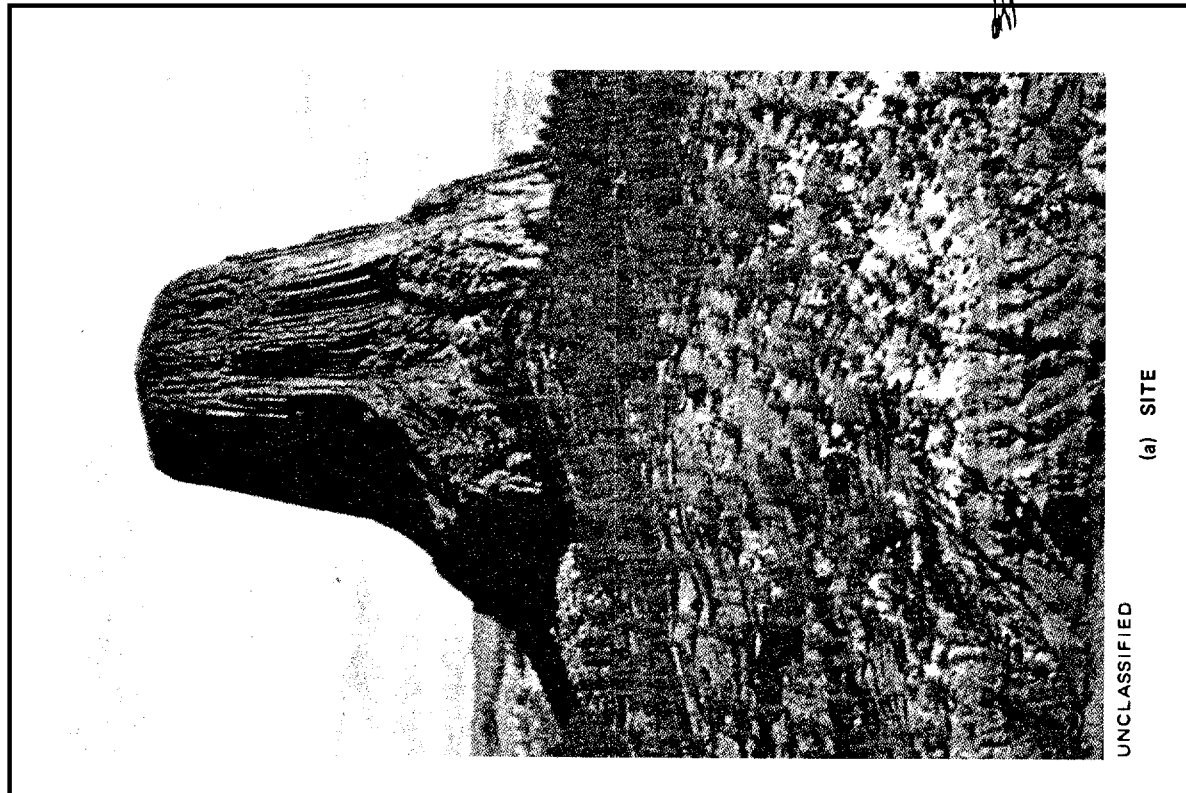
RVer	Number of Training Sites
#765	27
#344	42
#146	42
#596	45
	<hr/>
Total	156

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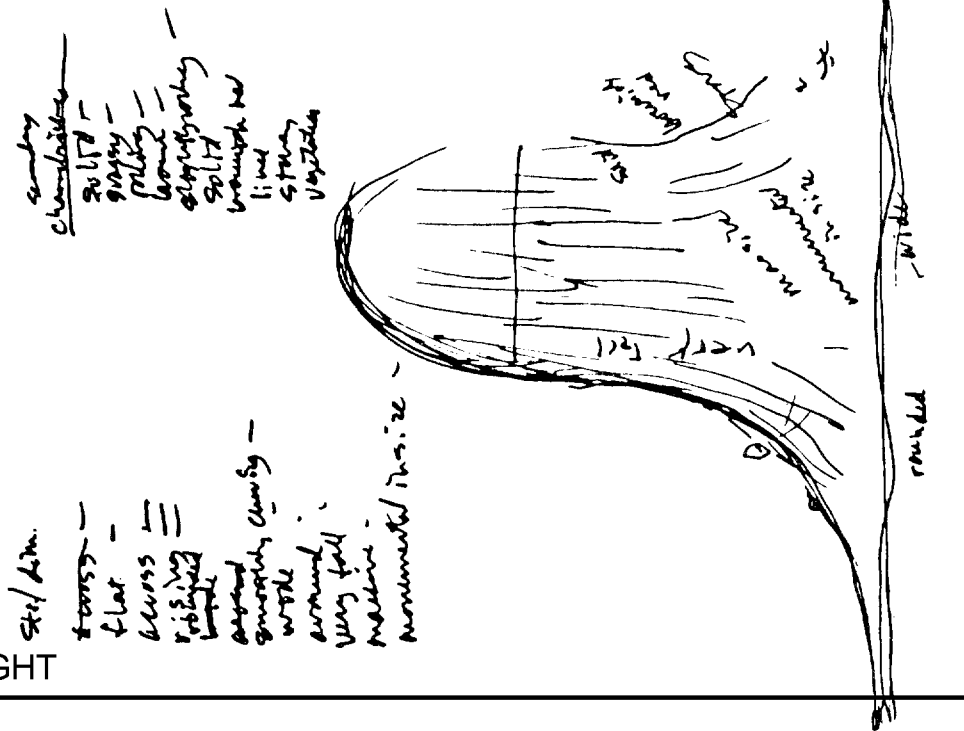
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(a) SITE

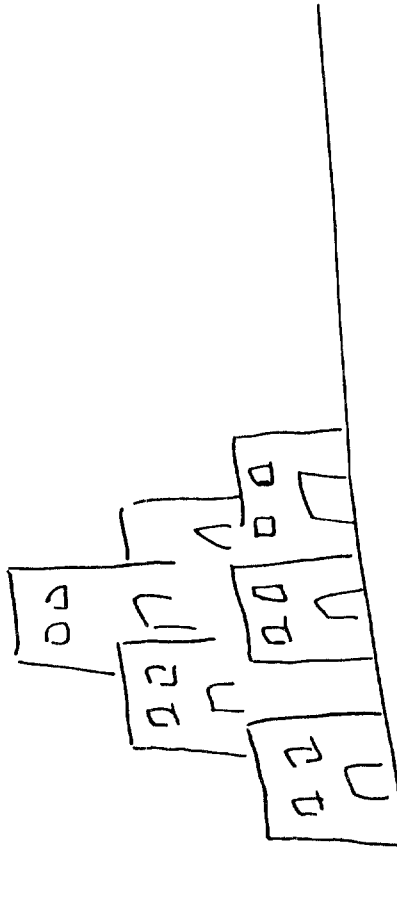


(b) RVar #765 RESPONSE

FIGURE 3 (U) DEVILS TOWER, WYOMING

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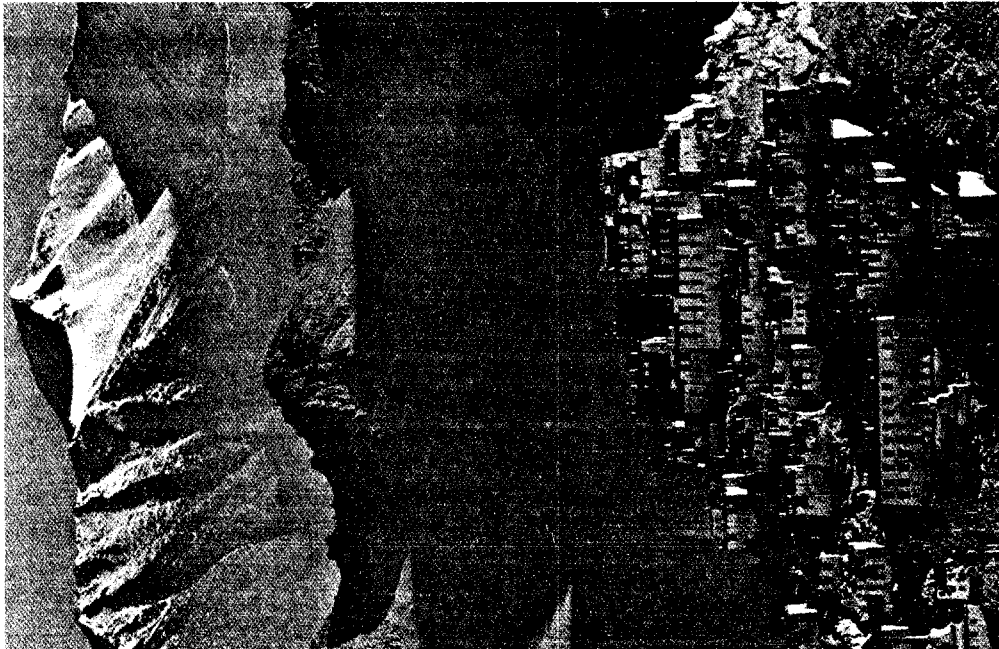


Village located on a mountain.

(b) RVar #344 RESPONSE

FIGURE 4 (U) LAMASERY OF TIKSE, TIBET

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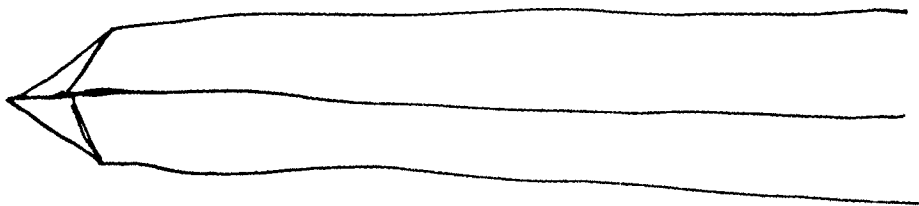
(a) SITE

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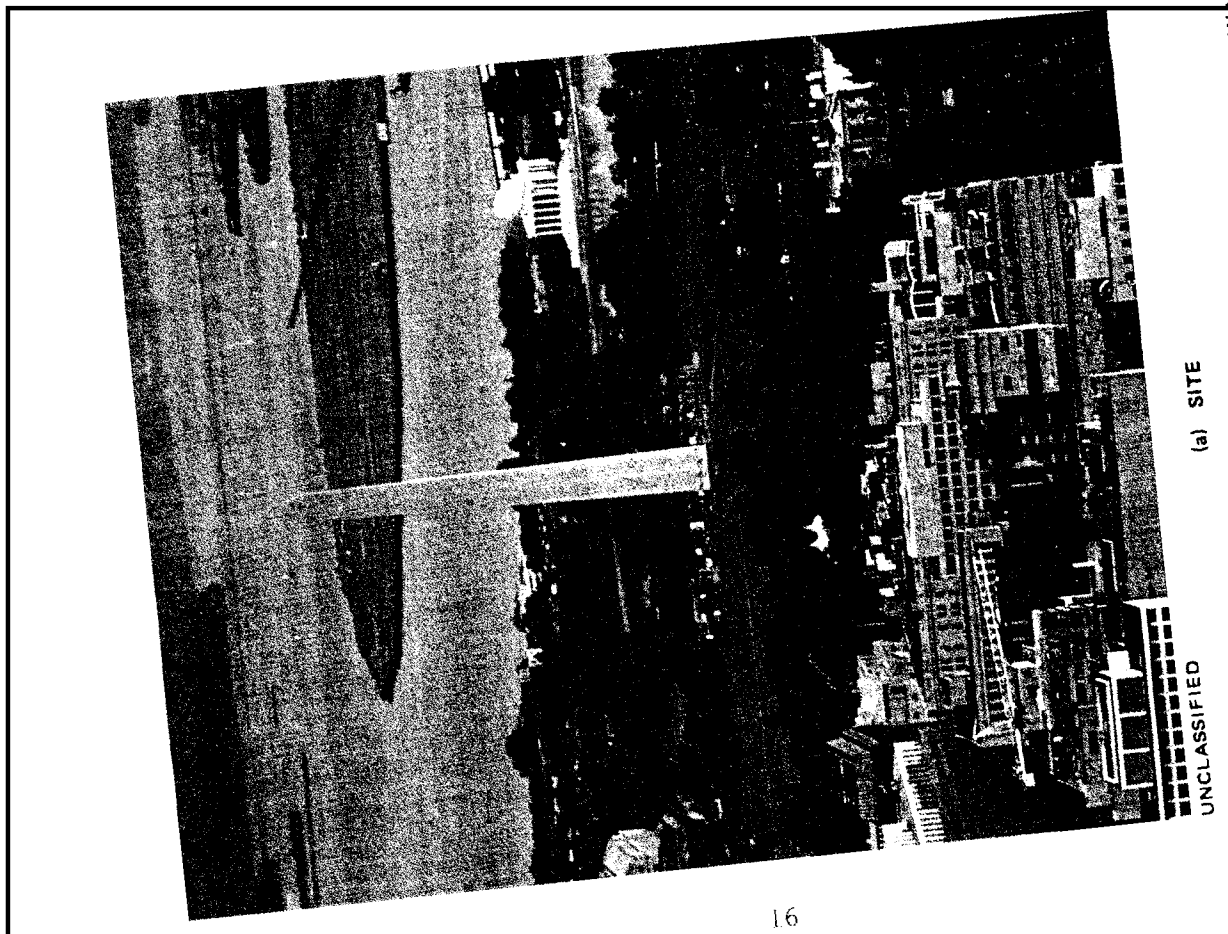
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Work with monument.

(b) RVer #596 RESPONSE



(a) SITE

FIGURE 5 (U) WASHINGTON MONUMENT

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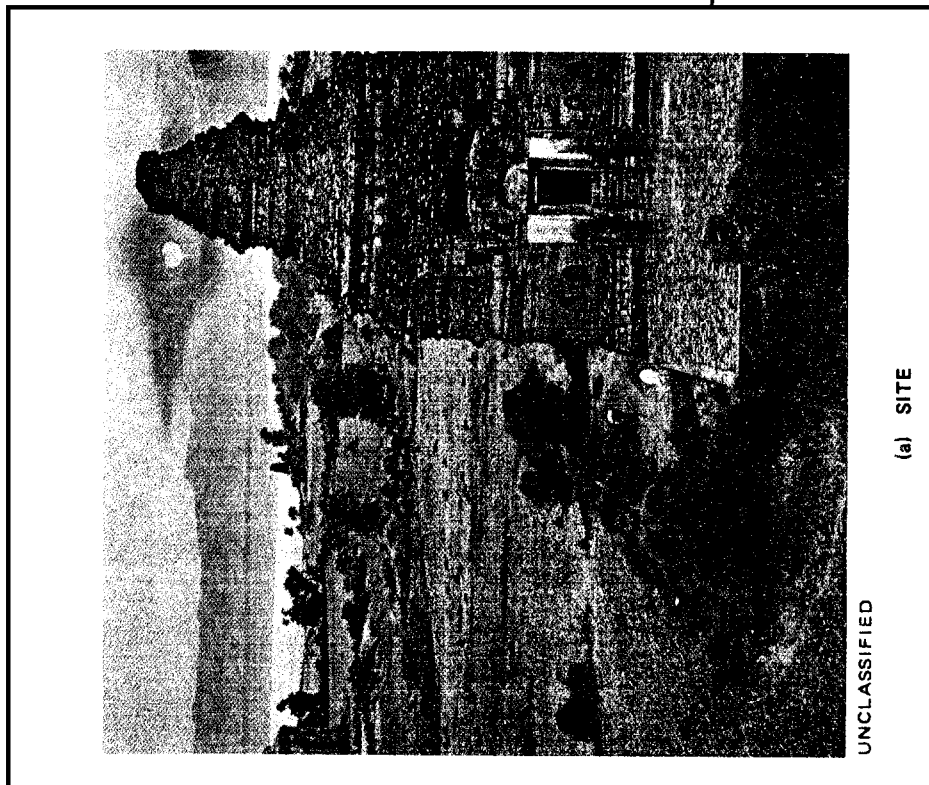
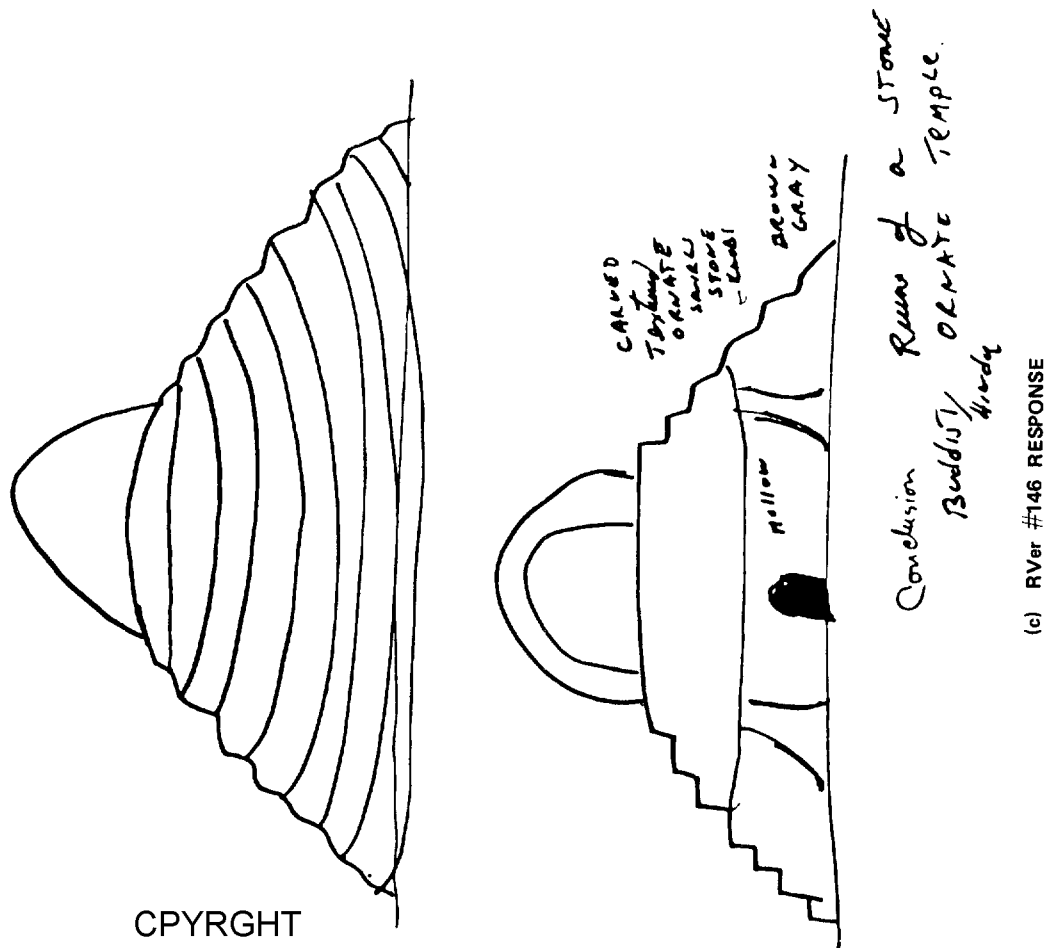


FIGURE 6 (U) TEMPLES OF PAGAN, BURMA

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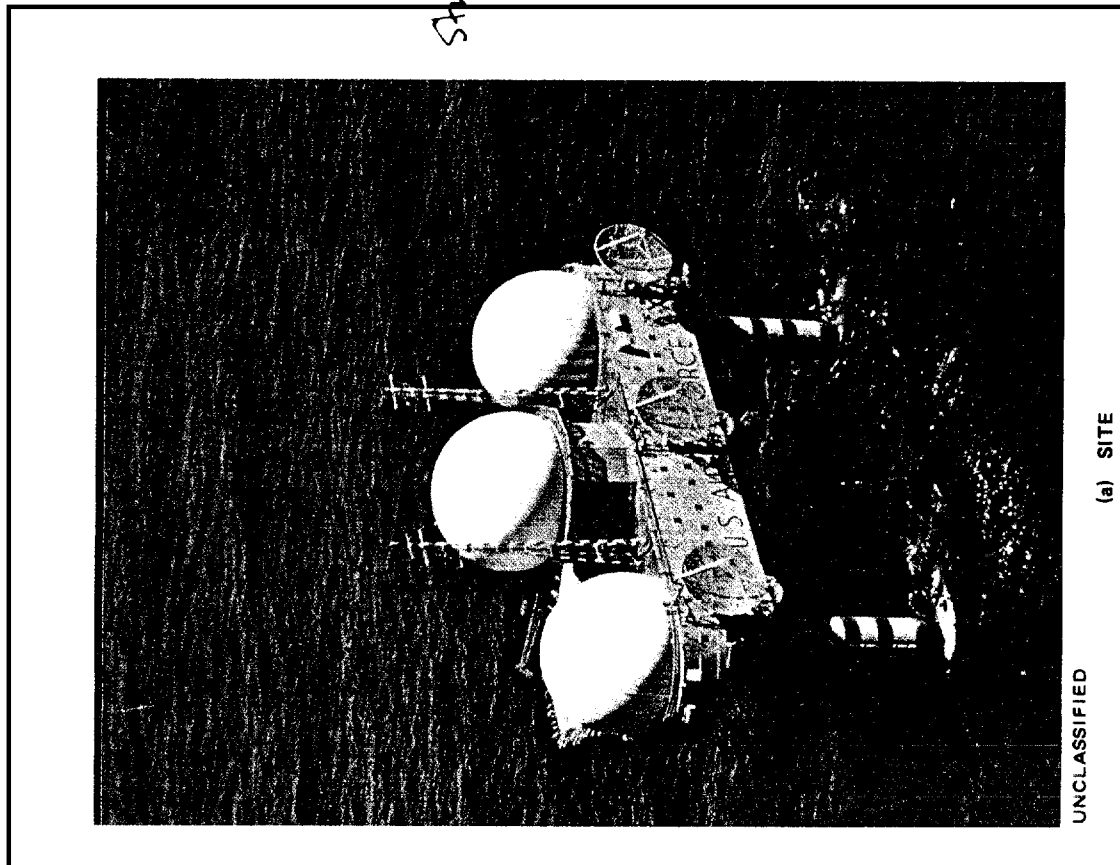
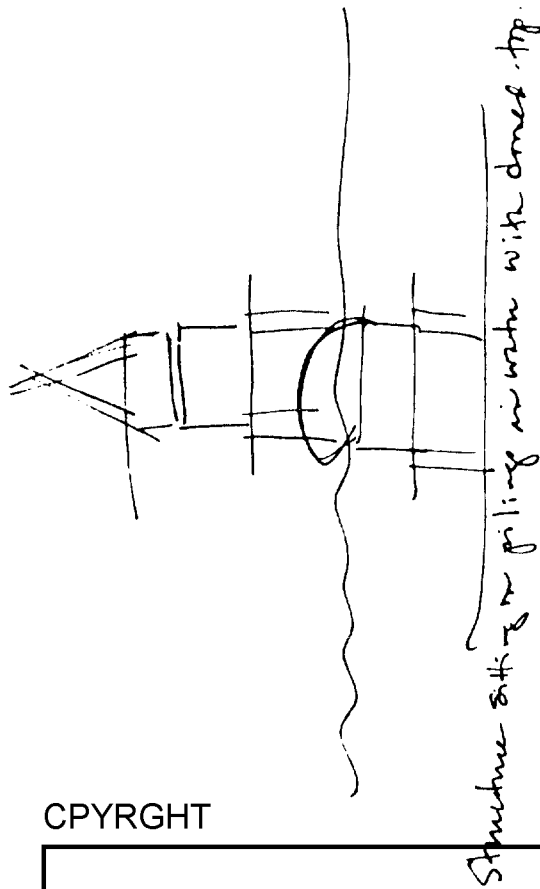
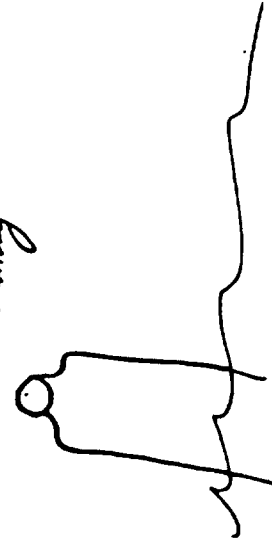


FIGURE 7 (U) TOWER NO. 2 RADAR STATION, GEORGES BANK



(b) RVer #344 RESPONSE

dark
erect
shiny



(b) RVer #146 RESPONSE

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IV TRAINING EVALUATION AND RECOMMENDATIONS (U)

A. (U) Overview

(S/CL-3/NOFORN) SRI International has had under development for some time an empirically-derived training package developed in conjunction with SRI Consultant I. Swann. Its purpose is to attempt to meet DoD requirements for the development of procedures that have military application potential, and that can be transmitted to others.

(S/CL-3/NOFORN) In the calendar year 1984, four Army INSCOM personnel were selected by the client as trainees in the S-I through S-III portion of the training package described in the above paragraph. With I. Swann as the training monitor, the trainees received orientation, then carried out an average of 145 practice RV sessions each. Altogether, a 23-week effort was expended in the delivery of the S-I through S-III training package. This is close to the original estimate of approximately 24 weeks, even though the distribution of weeks among the various stages differed from what we anticipated.

(S/CL-3/NOFORN) Each of the four trainees responded to the training in accordance with their individual differences, but all exhibited an apparently high intelligence, a quick grasp of the fundamentals of the training, a seriousness of purpose, and a diligence in pursuing the repetitive training the tasks required. In response to the training, which takes into account the individualities of each trainee, each of the four generally performed along the lines of expectation derived from experience with previous training development groups, and all showed an aptitude for continued development.

B. (U) Recommendations for Follow-On Actions

(U) Given the quality of response to the S-I through S-III training, two recommendations for follow-on actions are offered:

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(U)

- (1) Because the detailed authentication of the S-I through S-III skills transfer (e.g., by extensive double-blind testing) was beyond the scope of the present effort, it is recommended that the client enlist the trainees' present skill level to pursue appropriate in-house tasks (whether in a test or an application mode), to determine the overall efficacy of the training as applied to client documentation needs.
- (2) The trainees should be afforded an opportunity to incorporate additional skills from further training when appropriate.

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Appendix

DESCRIPTOR LIST FORMAT (U)

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Appendix

DESCRIPTOR LIST FORMAT (U)

	<u>Yes</u>	<u>No</u>
1. Is the site area predominantly flat?	_____	_____
2. Is water a significant element at the site?	_____	_____
3. Is a hill or mountain, or range of hills or mountains a significant feature of the site?	_____	_____
4. Are buildings or other man-made structures a significant part of the site?	_____	_____
5. Is the central focus or predominant ambience of the site primarily natural, rather than artificial or man-made?	_____	_____
6. Is a large expanse of water (ocean, sea, gulf, lake or bay) a predominant aspect of the site?	_____	_____
7. Is a land/water interface a significant feature of the site?	_____	_____
8. Is an island a significant feature of the site?	_____	_____
9. Is a settlement, village or town a significant feature of the site?	_____	_____
10. Is the ambience of the site predominantly that of a city?	_____	_____
11. Is a road or other path-like structure (bridge, railroad tracks, runway) a predominant part of the site?	_____	_____
12. Are there any posts, poles, smokestacks, columns or similar thin vertical objects (excluding trees) that are central to the site?	_____	_____
13. Does a single major object, structure or natural feature dominate the site?	_____	_____
14. Is the site predominantly dry to the point of being arid?	_____	_____

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	<u>Yes</u>	<u>No</u>
15. Is the site predominantly humid?	___	___
16. Is snow or ice a significant part of the site?	___	___
17. Are there any explicit and significant smells at the site?	___	___
18. Are there any explicit and significant sounds at the site?	___	___
19. Is there significant movement or motion at the site?	___	___
20. Is a jungle, swamp or marsh a significant feature at the site?	___	___
21. Is a river a significant feature of the site?	___	___
22. Is a waterfall a significant feature at the site?	___	___
23. Is a volcano a significant feature at the site?	___	___
24. Is a port or harbor a significant feature of the site?	___	___
25. Is a rural or agricultural theme a significant aspect of the site?	___	___
26. Is an educational, cultural or religious theme a significant aspect of the site?	___	___
27. Are ruins a significant feature at the site?	___	___
28. Is the presence of commerce or industry a significant aspect of the site?	___	___
29. Is a governmental or military ambience a significant aspect of the site?	___	___
30. Is science or high technology a significant aspect of the site?	___	___

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Final Report

July 1984

SPECIAL ORIENTATION TECHNIQUES: S-IV (U)

By: HAROLD E. PUTHOFF

Prepared for:

DEPARTMENT OF THE ARMY
USAINSCOM
FORT GEORGE G. MEADE, MARYLAND 20755
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Final Report
Covering the Period 1 February 1983 to 30 April 1984

July 1984

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By: HAROLD E. PUTHOFF

Prepared for:

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I OBJECTIVE (U)

(S/CL-3/NOFORN) SRI International is tasked with developing remote viewing (RV)* enhancement techniques to meet DoD requirements. Of particular interest is the development of procedures that have potential military intelligence application, and that can be transmitted to others in a structured fashion (i.e., "training" procedures).

(S/CL-3/NOFORN) Under particular study in this effort is whether a Coordinate Remote Viewing (CRV) technology, a technique that utilizes coordinates to facilitate acquisition of a remote-viewing target, can be successfully transferred to INSCOM personnel..

* (U) RV is the acquisition and description, by mental means, of information blocked from ordinary perception by distance or shielding.

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II INTRODUCTION (U)

A. (U) General

(S/CL-4/NOFORN) At the beginning of FY 1981, SRI International made a decision to develop and codify a promising RV enhancement procedure that had emerged from earlier work--a multistage coordinate remote-viewing training procedure developed in conjunction with an SRI consultant. The procedure focuses on developing the reliability of remote viewing by controlling those factors that tend to introduce noise into the RV product. A broad overview of the procedure, which has been derived empirically on the basis of a decade of investigation into the RV process, is presented in Chapter III. The basic components of this procedure consist of

- Repeated target-address (coordinate) presentation, with quick-reaction response by the remote viewer (to minimize imaginative overlays).
- The use of a specially-designed, acoustic-tiled, featureless, homogeneously-colored viewing chamber (to minimize environmental overlays).
- The adoption of a strictly-prescribed, limited interviewer patter (to minimize interviewer overlay).

(U) At this stage of the development (Stage V is still in R&D; additional stages are projected), the RV training procedure is structured to proceed through a series of stages of proficiency, hypothesized to correspond to stages of increased contact with the target site. The stages are outlined in Table 1. In a given remote viewing session, an experienced remote viewer tends to recapitulate the stages in order.*

* (U) Use of Stage V in the sequence is optional, depending on the level of analytical detail required.

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Table 1

(U) STAGES IN REMOTE VIEWING

Stage	Example
I Major gestalt	Land surrounded by water, an island
II Sensory contact	Cold sensation, wind-swept feeling
III Dimension, motion, mobility	Rising up, panoramic view, island outline
IV General qualitative analytical aspects	Scientific research, live organisms
V Specific analytical aspects (by interrogating signal line)	Biological warfare (BW) preparation site
VI Three-dimensional contact, modeling	Layouts, details, further analytical contact
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B. (U) Training by Stages--An Overview1. (U) Rationale

(S/CL-4/NOFORN) The particular effort covered in this report concerns training of an INSCOM viewer to completion on Stage IV (S-IV). To place the S-IV training effort in perspective, we summarize briefly how it develops out of the earlier stages.

(U) The key to the earlier stages is the recognition that the major problem with naive attempts to remote view is that the attempt to visualize a remote site tends to stimulate memory and imagination--usually in visual-image forms. As the viewer becomes aware of the first few data bits, there appears to be a largely spontaneous and undisciplined rational effort to extrapolate and "fill in the blanks." This is presumably driven by a need to resolve the ambiguity associated with the fragmentary nature of the emerging perception. The result is a premature internal analysis and interpretation on the part of the remote viewer. (For example, an

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impression of an island is immediately interpreted as Hawaii.) This we call analytical overlay (AOL).

(U) Our investigation of these overlay patterns leads to a model of RV functioning, shown schematically in Figure 1. With the application of a "stimulus" (e.g., the reading of a coordinate), there appears to be a momentary burst of "signal" that enters into awareness for a few seconds, and then fades away. The overlays appear to be triggered at this point to fill in the void. Success in handling this complex process requires that a remote viewer learn to "grab" incoming data bits while simultaneously attempting to control the overlays. Stage I and Stage II training is designed specifically to deal with this requirement.

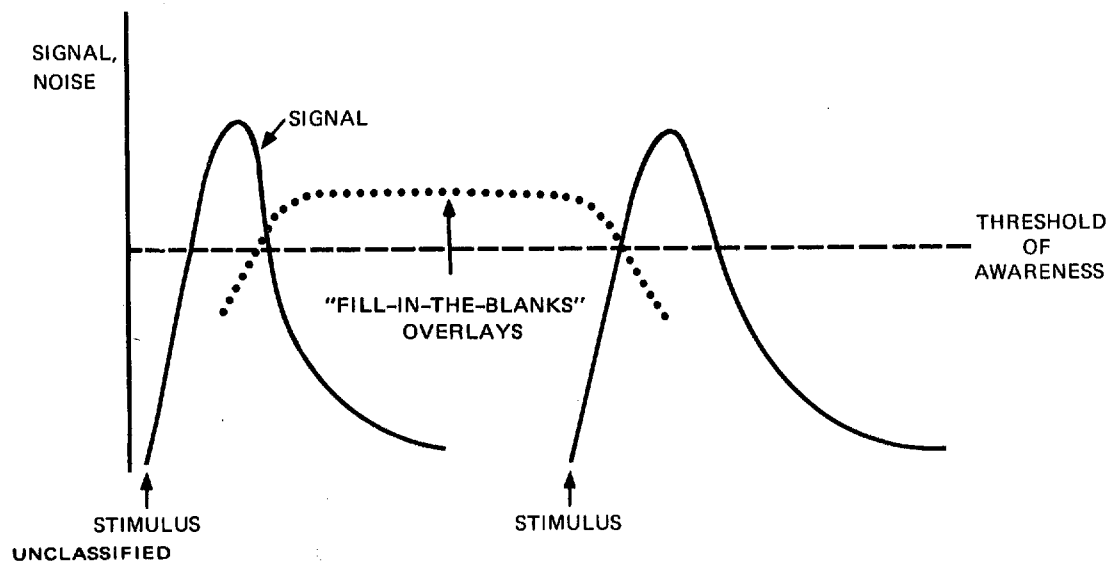


FIGURE 1 (U) SCHEMATIC REPRESENTATION OF REMOTE VIEWER RESPONSE TO CRV SITUATION

2. (U) Stage I

(U) In Stage I, the viewer is trained to provide a quick-reaction response to the reading of the site coordinates by the monitor. The response takes the form of an immediate, primitive "squiggle" on the paper (called an ideogram), which captures an overall motion/feeling of the gestalt of

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the site (e.g., wavy/fluid for water). Note that this response is essentially kinesthetic, rather than visual.

3. (U) Stage II

(U) In Stage II, the viewer is trained to become sensitive to physical sensations associated with the site, i.e., sensations he might experience if he were physically located at the site (heat, cold, wind, sounds, smells, tactile sensations, and the like). Again, this response is essentially nonvisual in nature (although color sensations may arise as a legitimate Stage II response). Of course, in both training stages, visual images may emerge spontaneously. In that case they are not suppressed, but simply noted and labeled as AOLs.

(U) Provided Stages I and II have been brought under control by the viewer, Stage III training is initiated. The phrase "under control" means that the viewer has been observed to pass through a performance curve of the type shown in Figure 2, which typically applies to skills learning. Certain objective performance measures, such as number of session elements or number of coordinate iterations required to reach closure on site description, are tracked to determine progress along the performance curve.

4. (U) Stage III

(S/CL-3/NOFORN) Whereas in Stage I and II viewing, data appear to emerge (typically) as fragmented data bits, in Stage III, we observe the emergence of a broader concept of the site. With Stage I and II data forming a foundation, contact with the site appears sufficiently strengthened that the viewer begins to have an overall appreciation of the site as a whole (which we label "aesthetic impact"). Dimensional aspects such as size, distance, and motion begin to come into play, resulting in configurational outlines and sketches. For training practice, sites are chosen especially to require the Stage III aptitudes of dimensional perception, e.g., sketching of an outline-tracking nature. Examples generated by viewer #059, the viewer of this study, include the Gateway Arch in St. Louis, Iwo Jima Island, and the Stanford radiotelescope, shown in Figures 3 through 5.

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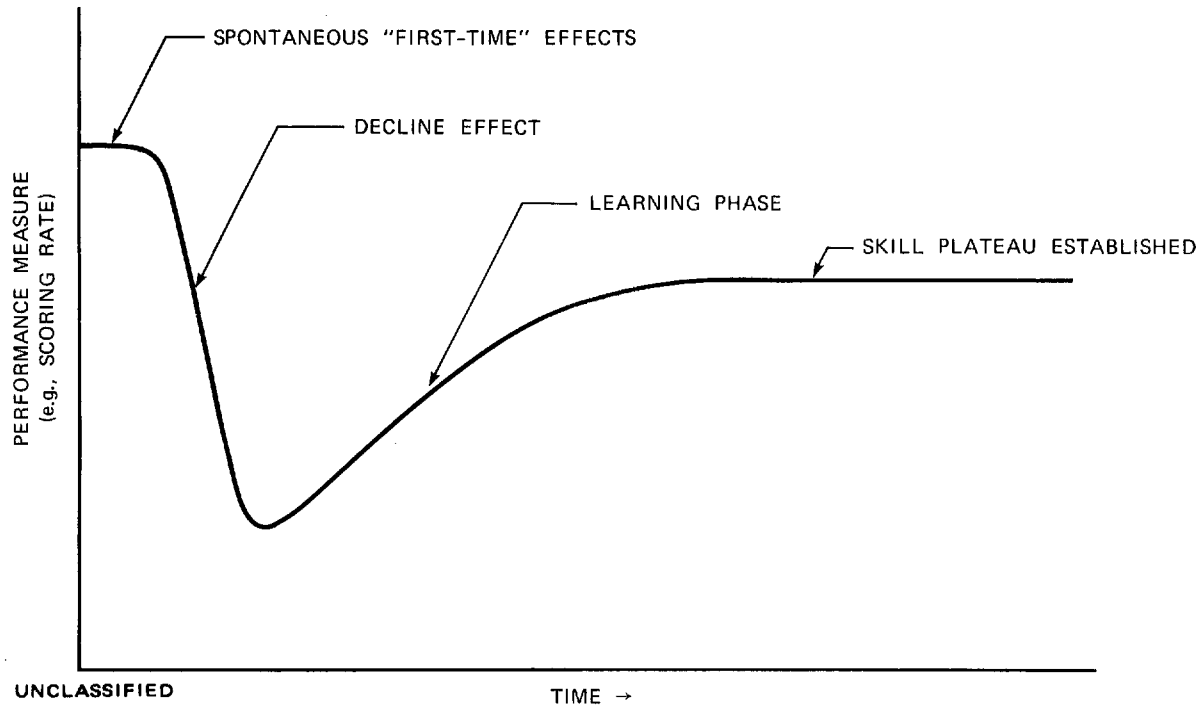


FIGURE 2 (U) IDEALIZED PERFORMANCE-OVER-TIME CURVE

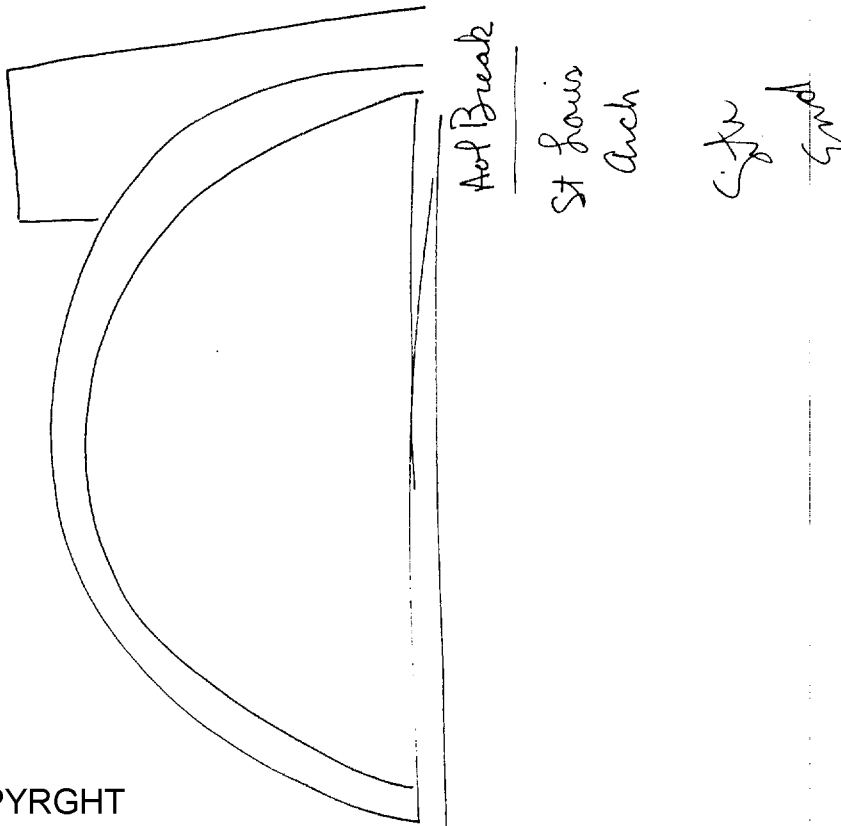
5. (U) Stage IV

(S/CL-3/NOFORN) Because of the apparent increased contact with the site that occurs on Stage III (a "widening of the aperture" as it were), data of an analytical nature begin to emerge. This follow-on process constitutes Stage IV in our nomenclature. Contained in Stage IV data are elements that go beyond the strictly observational, such as ambience (military, religious, technical), cultural factors (Soviet, Muslim, nomadic), and function or purpose (radar, power generation, BW research, missile storage). Stage IV viewing is therefore considered to be the crossover point into operational functioning with potential intelligence value.

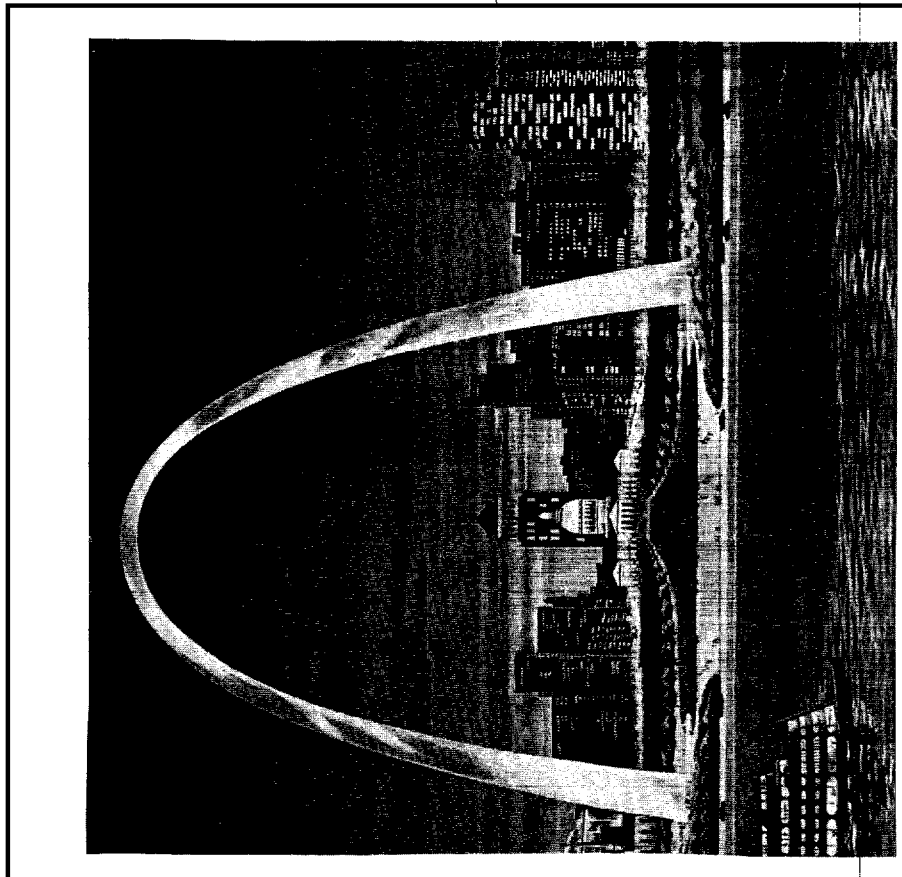
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(b) RV RESPONSE



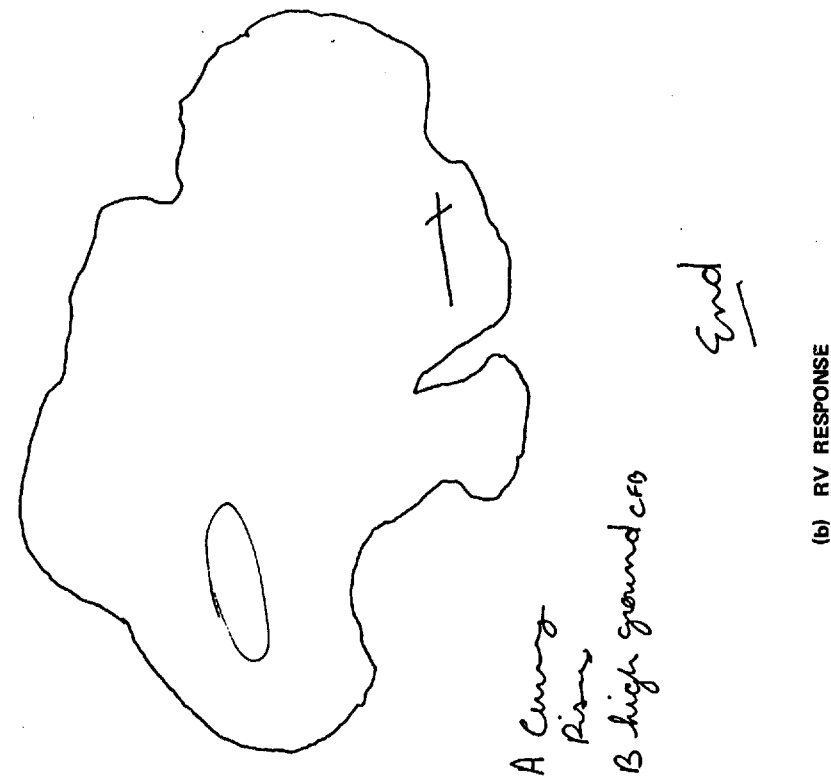
(a) SITE

FIGURE 3 (U) GATEWAY ARCH, ST. LOUIS

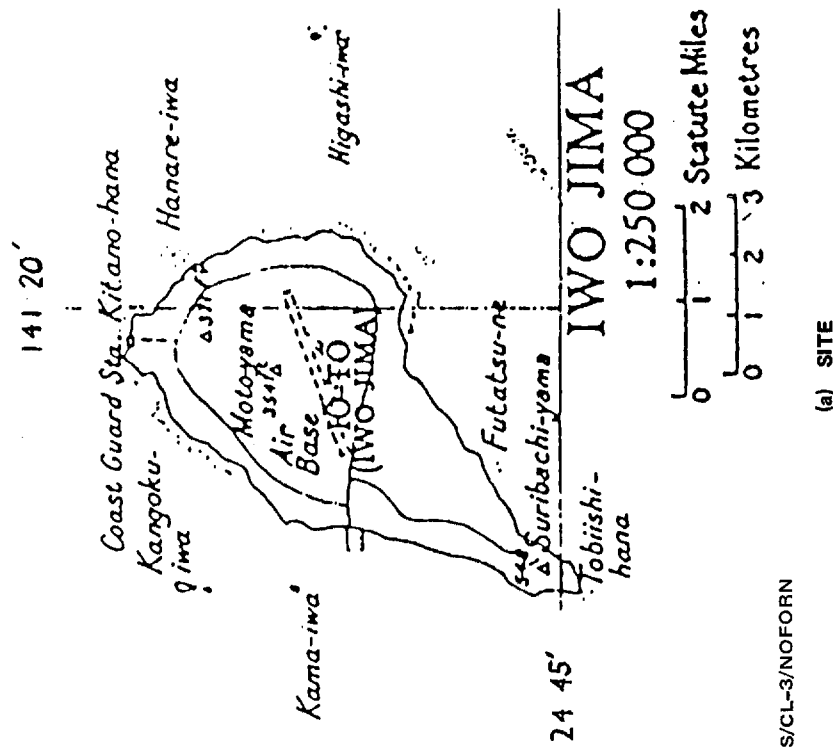
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(b) RV RESPONSE



(a) SITE

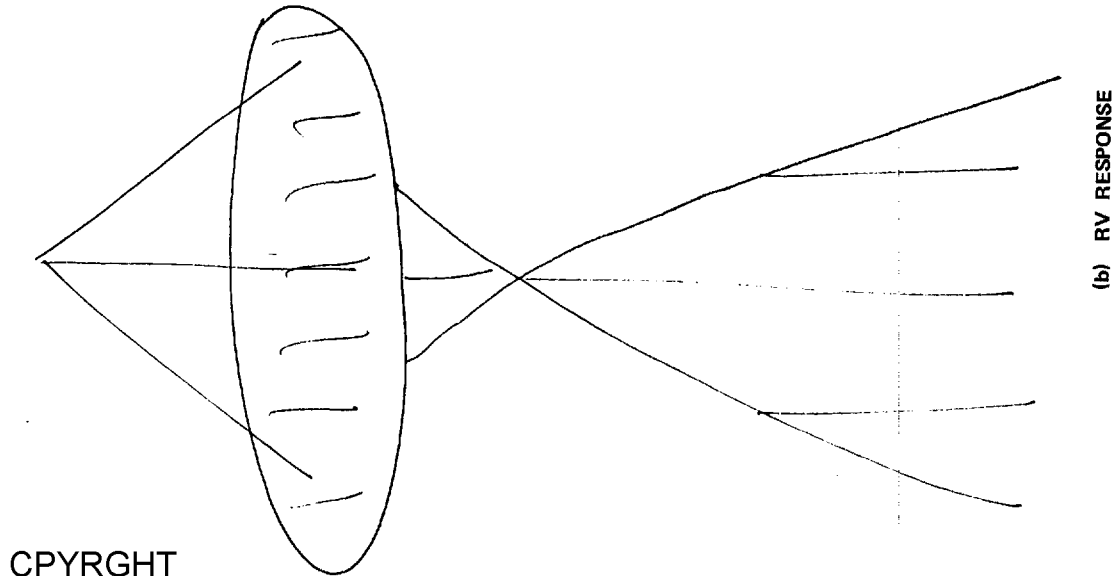
FIGURE 4 (U) IWO JIMA ISLAND

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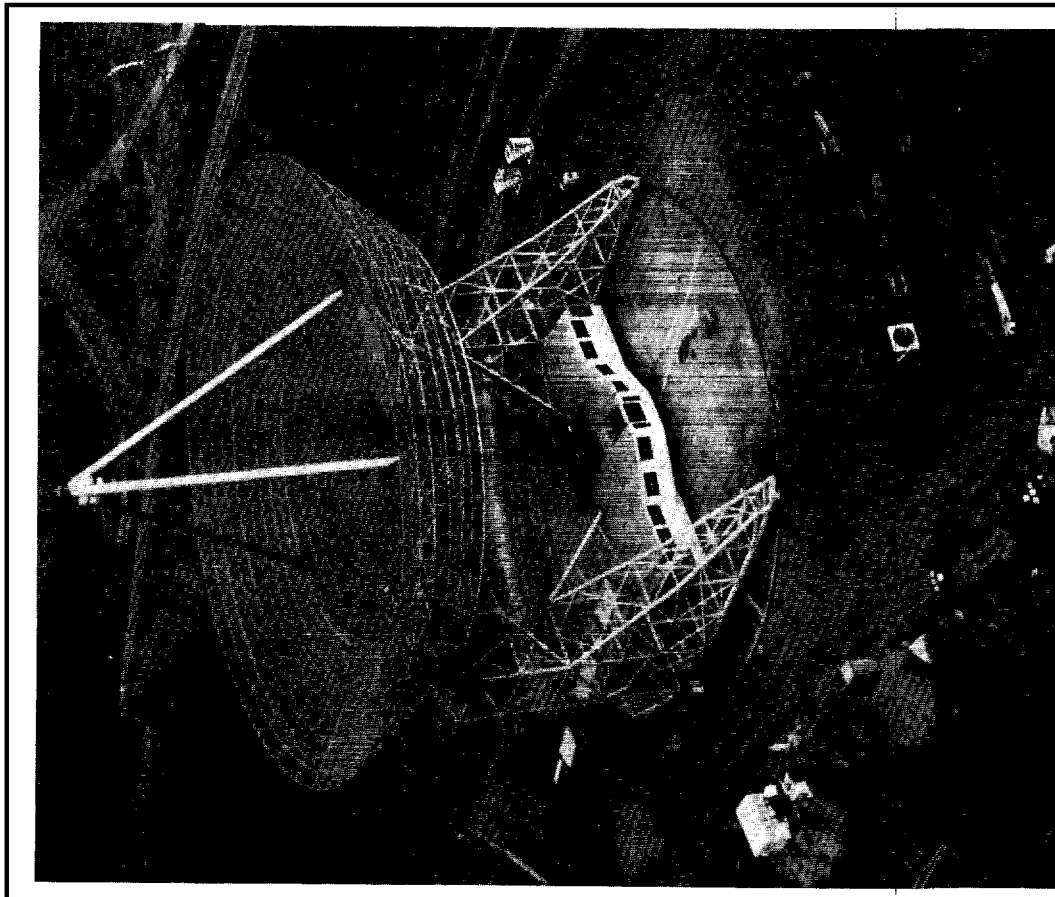
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(a) SITE

FIGURE 5 (U) STANFORD RADIOTELESCOPE

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III STAGE IV TECHNOLOGY (U)

A. (U) Overview

(S/CL-3/NOFORN) Whereas Stages I through III are directed toward recognition of the overall gestalt and physical configuration of a target site, Stage IV is designed to provide information as to function, i.e., as to the purpose of the activities being carried out at the site. Thus, Stage IV viewing transcends simple physical descriptions of what is visible to the eye, to take into account human intention. Because, from an operational point of view, it is the latter that is typically a matter of intelligence concern, Stage IV is considered to be the threshold for crossover into operational utility.

(U) In Stages I through III, information is collected in the form of ideograms, and their motion and feeling (S-I), sensations at the site (S-II), and sketches that result from expanded contact with the site (S-III). These various "carrier" signals are individual in nature, and special techniques have been developed to handle each in turn, more or less in a serial fashion. Once stabilized, Stage III forms the platform upon which can be built the more refined techniques of Stage IV.

(U) In Stage IV, the viewer is trained to accumulate data bits in no less than eight separate categories, in parallel, in addition to processing additional ideograms and sketches. These range from broad categories of sensations and dimensional references, through specific qualities (physical/technological detail, cultural ambience, and functional significance), and includes tracking of the analytical overlay line. To keep these separate signal lines on track requires exceptional control of session structure--an ability trained for in the lengthy SI through SIII training period. With these elements under control, the Stage IV data-bit-acquisition procedures can then be used to build up an interpretation as to the site's activities and functions.

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SECRET/CENTER LANE-3/NOFORNB. (U) Trainee #059 Response to Stage IV Training

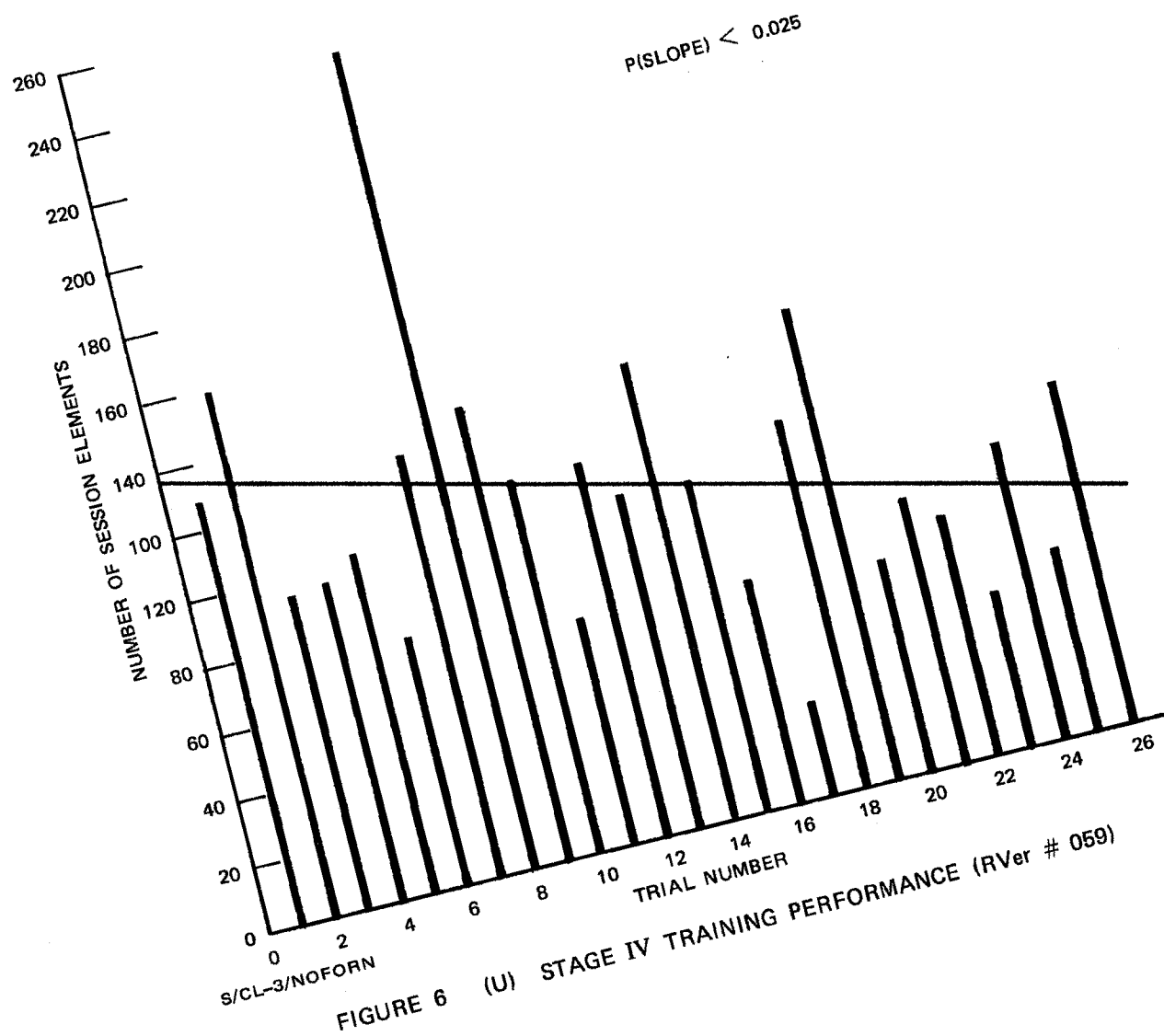
(S/CL-3/NOFORN) Trainee #059 began S-IV training during the second week of December 1983, and completed the requirements for S-IV on 22 March 1984. Thirty-one (31) S-IV training sessions were conducted with this trainee. With four sessions aborted for various reasons, and with one site requiring two sessions to complete, the 31 sessions provided a total of twenty-six (26) completed trials. The session particulars, including date/time, site, and coordinates, are listed in the Appendix. The types of sites that must be identified include churches, hospitals, dams, ruins, power plants, art galleries, libraries, missile-launch facilities, government administration buildings, schools, airports, caverns, observatories, chemical plants, and accelerators.

(S/CL-3/NOFORN) A record of the total number of data bits generated for each site (number of ideograms, sketches, sensations, dimensional references, feeling tones, physical or functional details, and analytical overlays) is given, trial by trial, in Figure 6. A given session had as many as 249 separate elements (Trial 8), or as few as 28 (Trial 17). In general, the end point of a session was recognition of the site's primary function. Although site complexity was increased as the series progressed, the number of data bits actually required (before site recognition) decreased on the average ($p < 0.025$) as proficiency with the S-IV techniques was acquired--an expected outcome.

(U) The data-bit distribution among the various categories tracked in S-IV training is shown, trial by trial, in Table 2. The first column tallies the number of ideograms, sketches, and the like, generated in the initial S-I through S-III process, the second column tallies additional elements of this type generated after the S-IV process has begun. The remaining eight columns tally the number of data bits generated for each of the S-IV channels of interest. (More specific channel labels have been passed to the client under separate cover; the specificity is protected to prevent premature disclosure to prospective trainees.) It is considered that the data bits accumulated in Channels 5 and 6 constitute

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Table 2

(U) DATA-BIT DISTRIBUTION,
S-IV TRAINING SERIES, TRAINEE #059

Session/ Trial	S-I thru S-IV Basic Elements (Ideograms, Sketches, etc.)		Post-Stage IV Onset Channels								Total Number of Data Bits
			Sensations and Dimensional References		Feeling Tones		Physical/ Functional Details		Analytical Overlay Lines		
	S-I thru S-III	S-IV	1	2	3	4	5	6	7	8	
1/1	35	11	22	17	2	1	18	14	8	1	129
2/2	34		17	5	2	13	9	9	2	3	} 161
3/2	29		16	5	1	8	3	3	1	1	
4/3	36	3	22	11	5	2	9	5	3		96
5/4	14	2	22	15	2	11	10	11	6	2	95
6	Abort (error in coordinate reading)										-
7	Abort (trainee medical problem)										-
8	Abort (error in coordinate reading)										-
9/5	32	3	28	11	3	2	14	5	5		103
10/6	18	2	12	6	2	3	16	12	5		76
11/7	71	2	10	9	3	6	14	6	8		129
12/8	40	15	32	20	14	20	43	34	29	2	249
13/9	26	16	16	8	10	9	21	24	7	1	138
14/10	16	4	24	8	7	7	27	13	6		112
15/11	30	5	10	8	1	10	2	2	1		69
16/12	25	9	13	7	2	11	18	22	5	1	113
17/13	38	9	13	16	2			12	11		101
18	Abort (error in coordinate reading)										-
19/14	36	20	35	13	3	8	7	5	11		138
20/15	44	13	9	14	1	14	6				101
21/16	53	3	1	1	1	1	6		2		68
22/17	28										28
23/18	27	19	13	11	1		16	20	3	1	111
24/19	38	21	21	20	1	4	20	12	5		142
25/20	18	13	9	5	1		7	11			64
26/21	16	10	15	18	2	14	5		1		81
27/22	33		7	10		2	4	2	15		73
28/23	16		7	7	1	4	7	3	2	1	48
29/24	12	13	25	9	4	8	15	4		1	91
30/25	17	4	15	3	2		9	4	2		56
31/26	27	14	14	10	5	7	10	10	7		104

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the primary source of "hard" information that in most instances appears to result in the decoding of site function.

(S/CL-3/NOFORN) To give some indication of progress through the series, we examine here some specific cases. For Trial 2, the site was a hospital; the trainee accumulated a total of 161 data bits in two sessions before identifying the site as a hospital. By Session 12 (Trial 8, Cape Kennedy), the difficulty in maintaining functional reliability while acquiring the new skills (corresponding to the expected performance-curve dip of Figure 2) surfaced in the form that 249 elements were required before site identification occurred (site named by name).

(S/CL-3/NOFORN) By Session 25 (Trial 20), the power-generating function of Kariba Dam was identified after only 57 data bits, with another seven data bits furnishing the phonetic "kirib" for a total of 64 data bits. It was also noted during this viewing that the viewer spontaneously experienced not only an expressed desire to three-dimensionally "model" the site, but the emergence of phonetics, both attributes of the higher stages (S-VI and S-VII, respectively). This we took as indicators of readiness for advancement to the following stages.

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IV EVALUATION AND RECOMMENDATIONS (U)

A. (U) Completion Indicators

(U) Completion of a stage is signalled by (1) essentially flawless control of session structure while generating the required elements for that stage, and (2) production of a sequence of at least five site descriptions whose content/quality meets the requirements for that stage.

(S/CL-3/NOFORN) As indicated earlier, in Stage IV training, the viewer is required to provide information culminating in not only a description of the site, but correct identification of the function as well. These requirements were met by Viewer #059 in his final series, Trials 22 through 26. The results are summarized in Table 3 below, as well as in representative Figures 7 through 9.

Table 3

(U) STAGE IV COMPLETION TRIALS 22 THROUGH 26

Session/Trial	Site	Response
27/22	St. Patrick's Cathedral, New York, NY	Called a "church," with phonetic of "saint"
28/23	West Virginia University, Morgantown, WV	Called "school feeling"
29/24	FMC chemical plant, Newark, CA	Called "chemical factory"
30/25	Romic hazardous waste storage plant, Palo Alto, CA	Called "waste treatment plant"
31/26	Stanford Linear Accelerator Stanford, CA	Called "linear accelerator," named "Stanford Linear Accelerator"

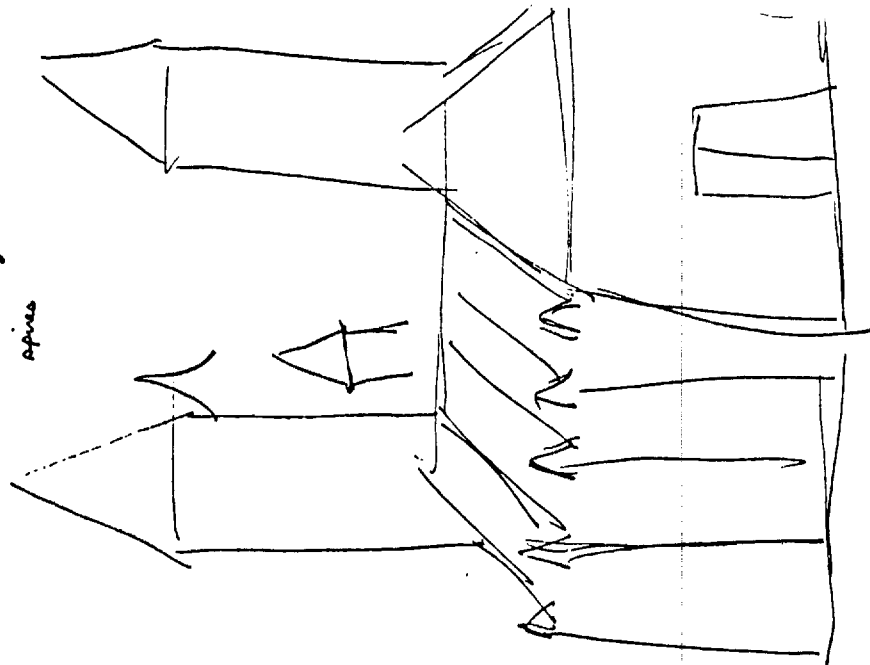
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religious

church

spire



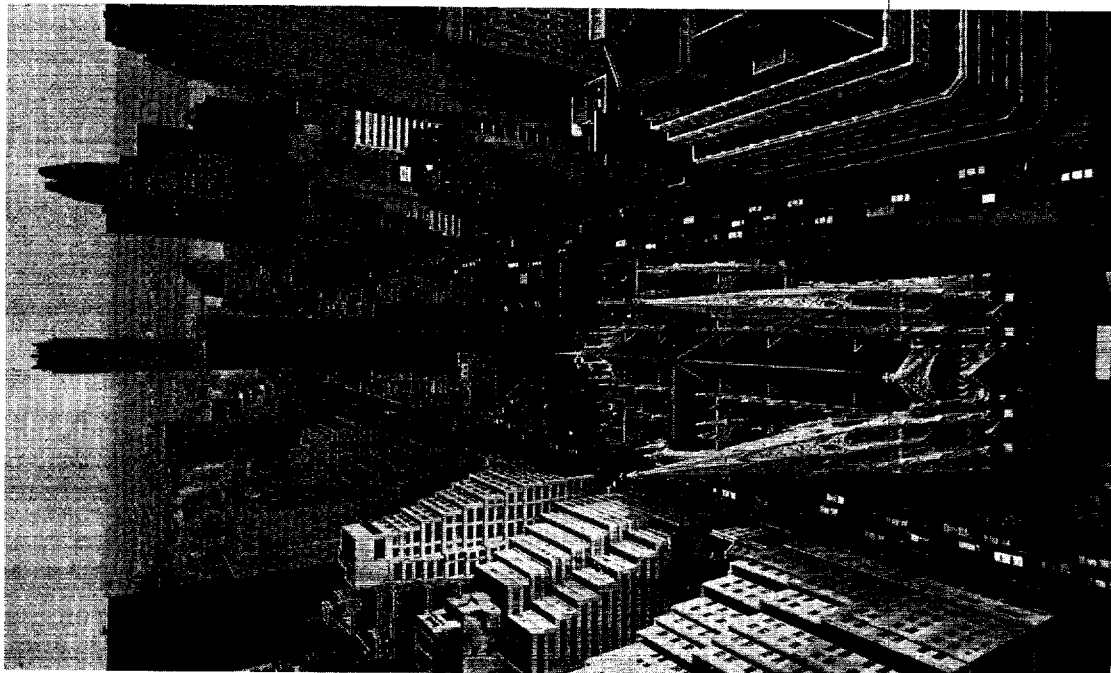
(b) RV RESPONSE

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anote

Pointed
curving out
round

many



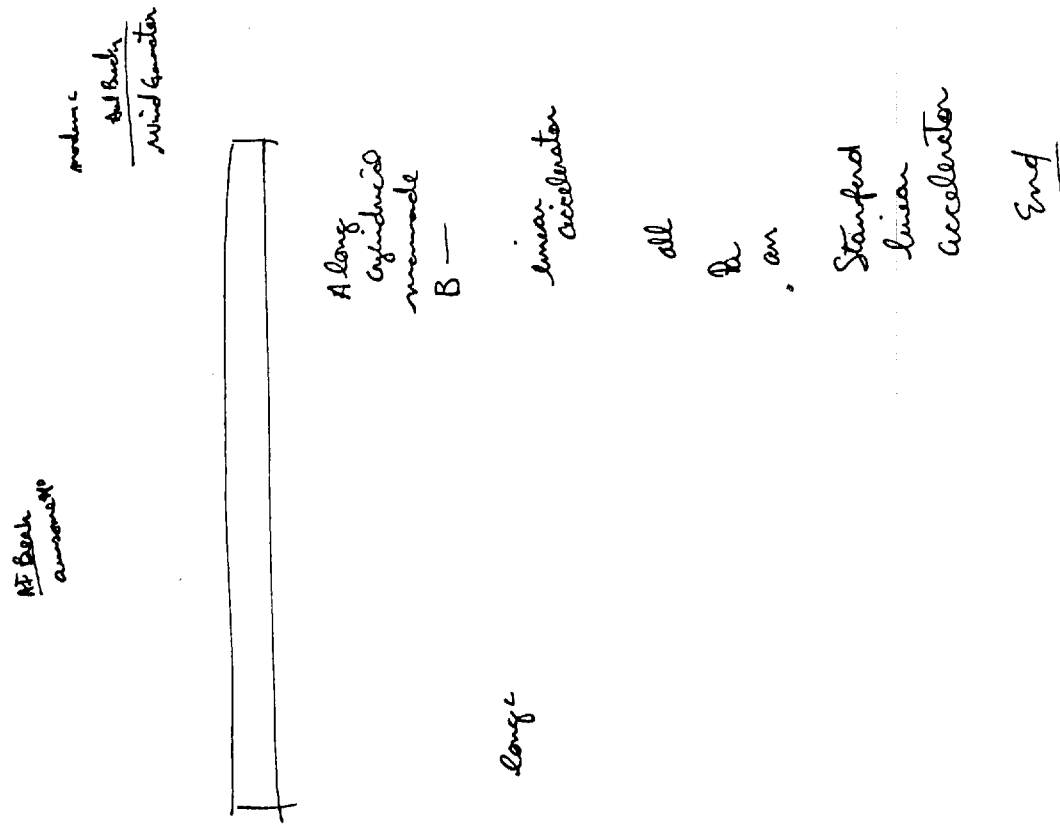
(a) SITE

FIGURE 7 (U) ST. PATRICK'S CATHEDRAL, NYC (TRIAL 22)

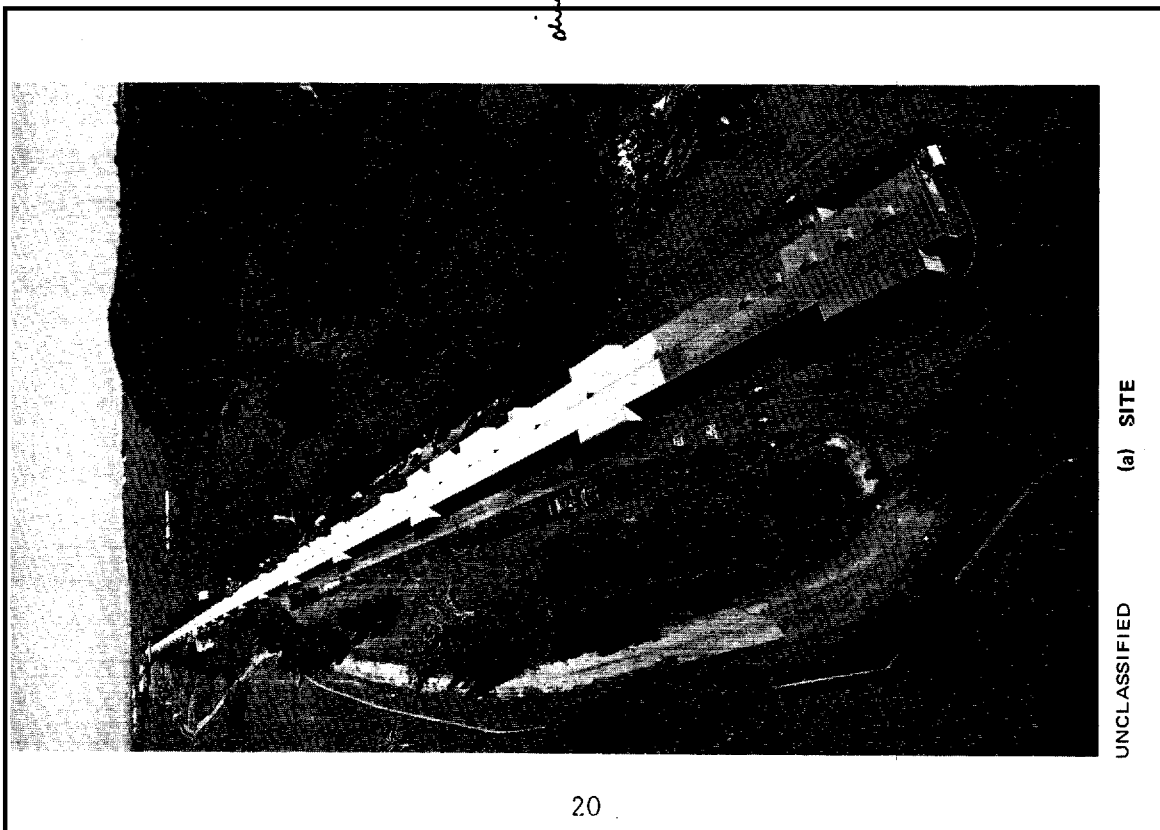
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(b) RV RESPONSE

FIGURE 9 (U) STANFORD LINEAR ACCELERATOR, STANFORD, CA (TRIAL 26)

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(S/CL-3/NOFORN) The Stage IV proficiency demonstrated in the completion series has been maintained by the trainee as work has begun on Stage VI; this provides additional evidence that a stable performance level on S-IV characteristics has been achieved.

B. (U) Trainee Evaluation

(S/CL-3/NOFORN) Other than the training monitor (#002), Viewer #059 is the first to complete S-IV training. Although previous training stages (S-I through S-III) had been pretested with other trainees, the desire of the client to move ahead expeditiously with training of this particular candidate dictated a reversal of the usual development procedure. This candidate thus provided our first research data on S-IV technology transfer, which turned out to be of exceptionally high quality. Until subsequent individuals have completed S-IV training, there is not a substantial body of work for comparison. Nonetheless, it should be stated for the record that this trainee exhibited the least of difficulties in assimilating the materials, as compared with the progress of trainees in general, and as compared with the training monitor's own progress through S-IV in particular. In addition, Trainee #059 exhibited a high professional demeanor throughout the training, and applied himself at all times with the utmost stamina and acumen. Taking these factors together, Trainee #059 was a model trainee, and thus his profile constitutes an important data point with regard to trainee selection.

C. (U) Recommendations for Follow-On Actions

(U) Given the quality of response to S-IV training of Trainee #059, two recommendations for follow-on actions are offered:

- (1) The trainee should continue in the training in order to incorporate additional skills available in the remaining stages.
- (2) Given that detailed authentication of the S-IV skills transfer (e.g., by extensive double-blind testing), was beyond the time/funding scope of the present effort, it is recommended that, in parallel with training, the client enlist the

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trainee's present skill level to pursue appropriate in-house tasks to determine the overall efficacy of the training as applied to client needs.

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Appendix

(U) STAGE IV SITES

Session/ Trial	Date/Time	Coordinates	Site
1/1	6 Dec 83/1256	30°46'54"N, 35°13'51"E	Dome of the Rock, Jerusalem
2/2	7 Dec 83/1015	37°44'22"N, 88°32'49"W	Lighter Hospital, IL
3/2	7 Dec 83/1525	37°44'22"N, 88°32'49"W	Lighter Hospital (cont'd)
4/3	8 Dec 83/1016	53°50'18"N, 77°37'50"W	La Grande Complex (dam) Quebec. Canada
5/4	9 Dec 83/0936	38°37'26"N, 90°11'13"W	St. Louis Cathedral, MO
6/*	3 Jan 84/1517	38°00'00"N, 23°44'00"E	Athens, Greece*
7/**	3 Jan 84/1522	29°57'00"N, 52°59'00"E	Persepolis Ruins, Iran**
8/*	4 Jan 84/1007	16°31'00"S, 28°05'00"E	Kariba Dam, Zimbabwe*
9/5	4 Jan 84/1010	38°44'14"N, 85°24'54"W	Clifty Creek Power Plant, KY
10/6	5 Jan 84/1009	38°53'28"N, 77°01'13"W	National Art Gallery, Washington, D.C.
11/7	6 Jan 84/0948	38°53'18"N, 77°00'17"W	Library of Congress, Washington, D.C.
12/8	9 Jan 84/1417	28°28'11"N, 80°33'46"W	Cape Kennedy, FL
13/9	10 Jan 84/1308	38°53'23"N, 77°00'33"W	Capitol Building, Washington, D.C.
14/10	11 Jan 84/0958	20°28'00"N, 97°28'00"W	El Tajun Ruins, Mexico
15/11	12 Jan 84/0932	40°46'58"N, 73°57'34"W	Guggenheim Museum, NYC
16/12	13 Jan 84/0943	38°59'25"N, 104°51'28"W	USAF Academy, CO
17/13	6 Feb 84/1349	35°17'00"N, 114°35'00"W	Davis Dam, NV
18/*	7 Feb 84/0948	38°55'45"N, 77°27'15"W	Dulles International Airport, VA
19/14	7 Feb 84/0950	39°07'36"N, 75°27'52"W	Davis AFB, DE
20/15	7 Feb 84/1350	35°03'00"N, 24°48'00"E	Phaistos, Crete Ruins
21/16	7 Feb 84/1315	32°08'25"N, 104°31'32"W	Carlsbad Caverns, NM
22/17	8 Feb 84/1102	51°29'52.5"N, 0°06'57.5"W	House of Parliament, London

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(U) STAGE IV SITES (cont'd)

Session/ Trial	Date/Time	Coordinates	Site
23/18	8 Feb 84/1406	14°20'00"N, 100°35'00"E	Ayutthaya Temple, Thailand
24/19	9 Feb 84/1039	33°21'16"N, 116°05'38"W	Palomar Observatory, CA
25/20	10 Feb 84/1040	16°31'00"S, 28°50'00"E	Kariba Dam, Zimbabwe
26/21	12 Mar 84/1441	33°21'16"N, 116°51'38"W	Palomar Observatory, CA
27/22	13 Mar 84/1026	40°45'30"N, 73°58'36"W	St. Patrick's Cathedral, New York, NY
28/23	19 Mar 84/1405	39°38'03"N, 79°51'17"W	West Virginia University, Morgantown, WV
29/24	20 Mar 84/0932	37°31'21"N, 122°03'05"W	Chemical Plant, Newark, CA
30/25	21 Mar 84/0944	37°28'30"N, 122°07'44"W	Romic Chemical Co., (haz- ardous waste storage), Palo Alto, CA
31/26	22 Mar 84/1041	37°25'00"N, 122°12'05"W	Stanford Linear Acceler- ator, Stanford, CA

* Abort at session start due to error in coordinate reading.

** Abort midsession due to medical problem.

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Final Report

December 1984

**SPECIAL ORIENTATION TECHNIQUES:
S-V, S-VI (U)**

By: HAROLD E. PUTHOFF

Prepared for:

DEPARTMENT OF THE ARMY
USAINSCOM
FORT GEORGE G. MEADE, MARYLAND 20755
Attention: LT. COL. BRIAN BUZBY

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*Final Report
Covering the Period 15 November 1983 to 15 December 1984*

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ESU 83-148

SRI Project 6600

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I OBJECTIVE (U)

(S/CL-3/NOFORN) SRI International is tasked with developing remote viewing (RV)* enhancement techniques to meet DoD requirements. Of particular interest is the development of procedures that have potential military intelligence application, and that can be transmitted to others in a structured fashion (i.e., "training" procedures).

(S/CL-3/NOFORN) Under particular study in this effort is whether a Coordinate Remote Viewing (CRV) technology, a technique that utilizes coordinates to facilitate acquisition of a remote-viewing target, can be successfully transferred to INSCOM personnel.

* (U) RV is the acquisition and description, by mental means, of information blocked from ordinary perception by distance or shielding.

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II INTRODUCTION (U)

A. (U) General

(S/CL-3/NOFORN) At the beginning of FY 1981, SRI International made a decision to develop and codify a promising RV enhancement procedure that had emerged from earlier work--a multistage coordinate remote-viewing training procedure developed in conjunction with an SRI consultant, Mr. I. Swann. In this procedure coordinates (latitude and longitude in degrees, minutes, and seconds) are utilized as the targeting method. The method is structured to proceed through a series of well-defined stages in a particular order--hypothesized to correspond to stages of increased contact with the target site (see Table 1). The basic hypotheses of the procedure have been investigated under strict double-blind testing conditions to document whether, and to what degree, the hypothesized training approach can provide a viable vehicle for RV technology transfer to INSCOM and other personnel.*

(S/CL-3/NOFORN) The particular effort covered in this report concerns training of an INSCOM remote viewer (RVer), #059, to completion on Stages V and VI.

B. (U) Description of Procedure1. (U) Overview

(U) To place the Stage V and Stage VI training effort in perspective, we summarize briefly how it develops out of the earlier stages. The key to the earlier stages is the recognition that the major problem with naive attempts to remote view is that the attempt to

* (U) Puthoff, H. E., "Track I Training R&D (U)," Final Report SRI/GF-0270, SRI International, Menlo Park, CA (December 1984), SECRET/NOFORN.

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Table 1

(U) STAGES IN REMOTE VIEWING

Stage	Example
I Major gestalt	Land surrounded by water, an island
II Sensory contact	Cold sensation, wind-swept feeling
III Dimension, motion, mobility	Rising up, panoramic view, island outline
IV General qualitative analytical aspects	Scientific research, live organisms
V Specific analytical aspects (by interrogating signal line)	Biological warfare (BW) preparation site
VI Three-dimensional contact, modeling	Layouts, details, further analytical contact

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(U)

visualize a remote site tends to stimulate memory and imagination--usually in visual-image forms. As the RVer becomes aware of the first few data bits, there appears to be a largely spontaneous and undisciplined rational effort to extrapolate and "fill in the blanks." This is presumably driven by a need to resolve the ambiguity associated with the fragmentary nature of the emerging perception. The result is a premature internal analysis and interpretation on the part of the RVer. (For example, an impression of a city is immediately interpreted as New York City.) This we call Analytical Overlay (AOL).

(U) Our investigation of these overlay patterns suggests a model of RV functioning. With the application of a "stimulus" (e.g., the reading of a coordinate), there appears to be a momentary burst of "signal" that enters into awareness for a few seconds at most, and then fades away. The overlays appear to be triggered at this point to fill in the void. Success in handling this complex process requires that

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the RVer learn to "grab" incoming data bits while simultaneously attempting to identify the overlays as such. Observation of this process in earlier development work suggests that the above behavior can be learned.

(U) As indicated earlier, the RV training procedure is structured to proceed through a series of stages hypothesized to correspond to stages of increased contact with the target site. These stages (described in more detail below) are tutored in order, with presentation of theory followed by a series of practice sessions--taking a few weeks per stage. The RVer thus moves up through the stages, concentrating on the elements to be mastered in each stage before proceeding to the next. In the development work that preceded this study, it was found that an experienced remote viewer applying the techniques that are learned in this procedure tends to recapitulate the stages in order. The contents of the six stages (as evolved in the development work) are as shown in Table 1, and the techniques employed in the stages are described in the following paragraphs.

2. (U) Stage I (Major Gestalt)

(U) In Stage I, the RVer is trained to provide a quick-reaction response to the reading of site coordinates by a monitor. The response takes the form of an immediate, primitive "squiggle" on the paper (called an ideogram), which captures an overall motion/feeling of the gestalt of the site (e.g., wavy/fluid for water). Note that this response is essentially kinesthetic, rather than visual.

3. (U) Stage II (Sensory Contact)

(U) In Stage II, the RVerS are trained to become sensitive to physical sensations associated with the site, i.e., sensations they might experience if they were physically located at the site (heat, cold, wind, sounds, smells, tactile sensations, and the like). Again, this response is essentially nonvisual in nature (although color sensations may arise as a legitimate Stage II response). Of course, in both

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Stage I and Stage II, visual images may emerge spontaneously. In that case, they are not suppressed, but simply noted and labeled as AOLs.

4. (U) Stage III (Dimension, Motion and Mobility)

(U) Whereas in Stage I and Stage II viewing, data appear to emerge (typically) as fragmented data bits, in Stage III, we observe the emergence of a broader concept of the site. With Stage I and II data forming a foundation, contact with the site appears sufficiently strengthened that the viewer begins to have an overall appreciation of the site as a whole (which we label "aesthetic impact"). Dimensional aspects such as size, distance, and motion begin to come into play, and emphasis is placed on generating configurational outlines and sketches (e.g., the outline of a city). Examples generated by RVer #059, the RVer of this study, can be found in the footnoted reference.*

5. (U) Stage IV (General Analytical Aspects)

(S/CL-3/NOFORN) Because of the apparent increased contact with the site that occurs in Stage III (a "widening of the aperture" as it were), data of an analytical nature begin to emerge. This follow-on process constitutes Stage IV in our nomenclature. Contained in Stage IV data are elements that go beyond the strictly observational, such as ambience (military, religious, technical), cultural factors (Soviet, Muslim, nomadic), and function or purpose (radar, power generation, BW research, missile storage). Thus, Stage IV viewing transcends simple physical descriptions of what is visible to the eye, to take into account human intention. Because, from an operational point of view, it is the latter that is typically a matter of intelligence concern, Stage IV is considered to be the threshold for crossover into operational utility.

* (U) Puthoff, H. E., "Special Orientation Techniques: S-IV (U)," Final Report 941/CL-0020, SRI International, Menlo Park, CA (July 1984), SECRET/NOFORN.

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(U) In Stage IV, the viewer is trained to accumulate data bits in no less than eight separate categories, in parallel, in addition to processing additional ideograms and sketches. These range from broad categories of sensations and dimensional references, through specific qualities (physical/technological detail, cultural ambience, and functional significance), and include tracking of the analytical overlay line. To keep these separate signal lines on track requires exceptional control of session structure--an ability trained for in the lengthy S-I through S-III training period. With these elements under control, the Stage IV data-bit-acquisition procedures can then be used to build up an interpretation as to the site's activities and functions.

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III STAGES V AND VI TRAINING (U)

A. (U) Overview

(U) Stages I through III are directed toward recognition of the overall gestalt and physical configuration of a target site. In these stages, information is collected in the form of ideograms, their motion and feeling (S-I), sensations at the site (S-II), and sketches that result from expanded contact with the site (S-III). Stage IV is designed to provide information as to overall function, that is, as to the purpose of the activities being carried out at the site. To attain this goal, the RVer learns to track data bits in several separate categories.

(U) In the processes through Stage IV, data are extracted from the signal line as they emerge in some natural sequence; any casual attempt to force the process by "probing" or "questioning" the signal line usually results in triggering AOLs. In Stage V, however, special processes for interrogating the signal line without deleterious effects are introduced, and certain drills are carried out to incorporate this capability. In order to extract more refined data, various data bits, which constitute attributes, topics, subjects and objects associated with the site, are queried as to the emanations associated with them. An adjunct to this process involves learning to recognize and handle "AOL drives"--persistent AOLs that color a session.

(U) Training on Stage VI involves four general categories:

- Working toward creating a general three-dimensional model of the major features of the site, using construction materials of various types (e.g., modeling clay, poster paper layouts),
- Extending and enhancing qualitative factors intuited to be paramount at the site,
- Identifying emotional factors of people at the site,
- Working with training sites in a no-feedback mode in order to strengthen independence of the training mode. In this

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mode, a circumscribed intrasession feedback is an option typically used by the training monitor for pedagogical purposes. Feedback phrases consist of five statements, given at appropriate times: "correct, probably correct, near, can't feedback, site!."

(U) with regard to the emphasis on modeling, it should be noted that the use of such an approach (which was derived empirically) is not simply an attempt to render a more exact representation of the site than can be done verbally, or by means of drawings. Rather, the kinesthetic activity during modeling appears to (1) quench AOL formation associated with purely cerebral processes, and (2) act as a trigger to produce further analytical content on the site--even concerning aspects not being specifically addressed by the modeling.

(U) In the delivery of the Stage V and Stage VI training package, S-VI was delivered out of sequence, i.e., delivered first. When RVer #059 completed S-IV training only S-VI training was ready for delivery; S-V training was still in R&D. Because the purpose of S-V is to correct and elaborate, which is an addition to, rather than a foundation for, the use of S-VI procedures, delivery of the two stages in reverse order was an acceptable option. The two stages will therefore be discussed in the order of delivery.

B. (U) Stage VI

(U) Altogether, 19 sites (listed in Table 2) were used in the S-VI training sequence.

(U) As indicated in the footnote to Table 2, those sites noted with a single asterisk (five) are ones for which clay models were constructed by the trainee during the training session, before access to any feedback materials. All five are shown in Figures 1 through 5. As can be seen, the similarities of the models to the sites are striking.

(S/CL-3/NOFORN) Among the six test sessions used to complete the S-VI series (in which no feedback was given during the session), the trainee correctly (1) described the Padre Bay, Utah, site (a point on

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Table 2

(U) STAGE VI SITES

Trial	Date/Time	Coordinates	Site
1	18 Apr 84--1100	42°22'52"N, 71°03'40"W	Bunker Hill National Monument, MA
2	19 Apr 84--1008	20°10'N, 87°29'W	Tulum Ruins, Mexico
3	24 Apr 84--1035	35°18'36"N, 93°13'53"W	Nuclear Power Plant* Russellville, AR
4	25 Apr 84--1102	38°12'12"N, 85°46'10"W	Race track at Churchill Downs, KY
5	26 Apr 84--1029	37°18'44"N, 78°19'15"W	High Bridge, Farm- ville, VA
6	26 Apr 84--1035	28°24'41"N, 81°34'58"W	Disney World, FL
7	27 Apr 84--0952	37°10'N, 86°08'W	Mammoth Caves, KY
8	14 May 84--1555	30°42'33"N, 84°52'43"W	Apalachee Correction- al Institution, Apalachee, FL
9	15 May 84--1146	47°57'23"N, 118°58'50"W	Grand Coulee Dam, WA*
10	16 May 84--1209	36°02'57"N, 95°57'03"W	Oral Roberts Univer- sity, OK
11	17 May 84--0907	37°41'34"N, 88°16'02"W	Level Hill Cemetary, Ford County, IL
12	18 May 84--0955	29°38'54"N, 82°20'03"W	Alachua General Hos- pital, Alachua County, FL
13	26 Jun 84--1036 26 Jun 84--1415 27 Jun 84--0915	34°47'38"N, 82°53'55"W	Oconee Nuclear Power Plant, SC*
14	28 Jun 84--1012	37°04'24"N, 111°18'20"W	Padre Bay, UT**
15	29 Jun 84--0842	44°17'17"N, 110°53'21"W	Ragged Falls,** Yellowstone Park, WY
16	2 Jul 84--1015	58°25'30"N, 134°03'00"W	Taku Glacier, AK**
17	3 Jul 84--0949	37°24'53"N, 122°03'00"W	Moffett Field,** Mt. View, CA
18	4 Jul 84--0958	25°22'S, 54°34'W	Itaipu Dam,** Paraguay/Brazil
19	Special Access Only (SAO)		Client-chosen site**

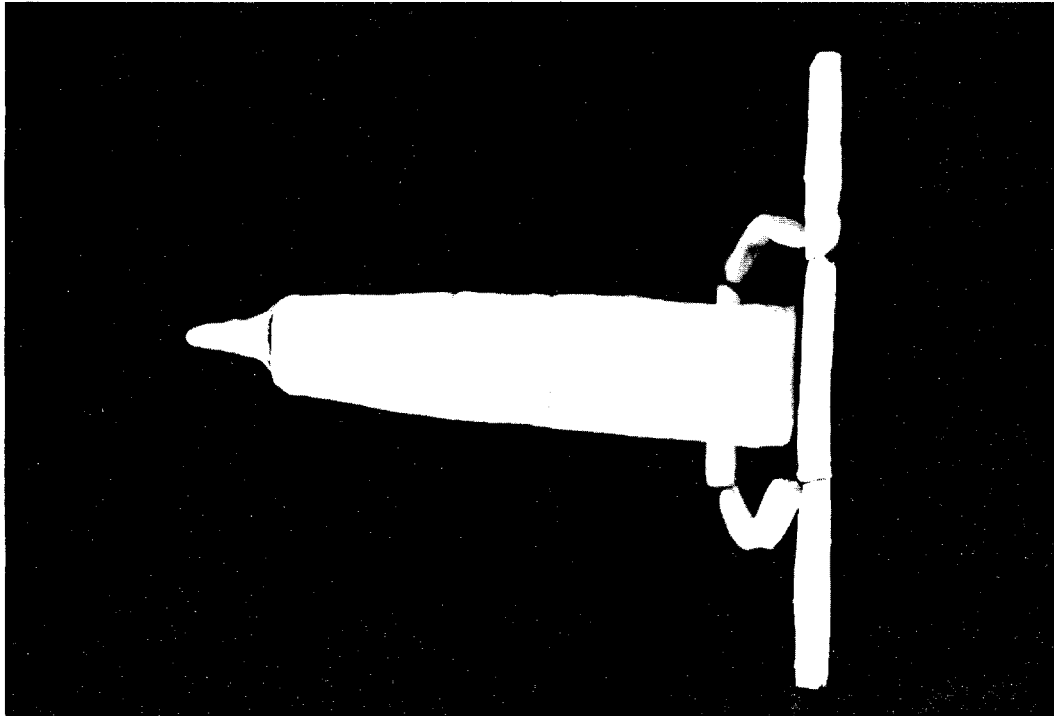
* Sites for which clay models were constructed
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** No intrasession feedback

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CPYRGHT



(b) RV RESPONSE

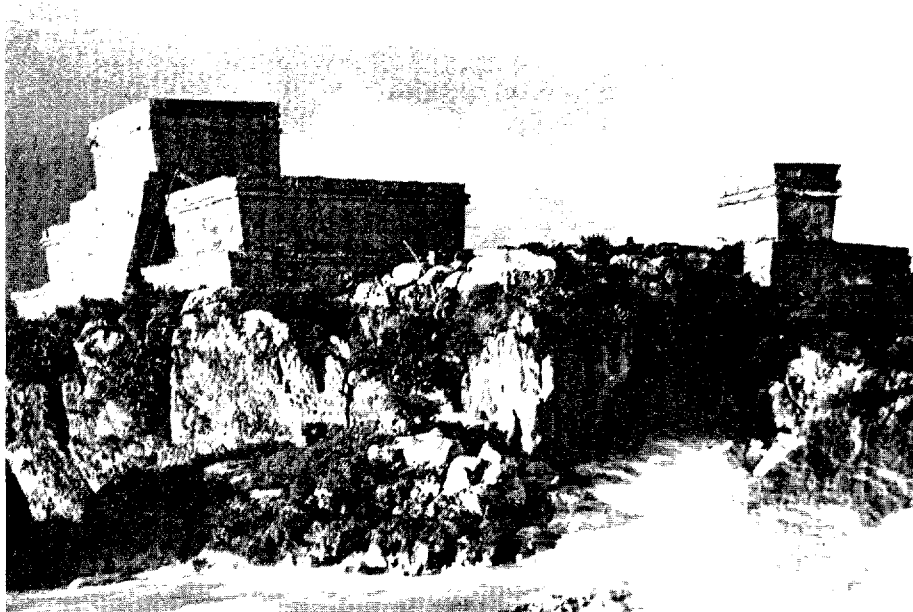


(a) SITE

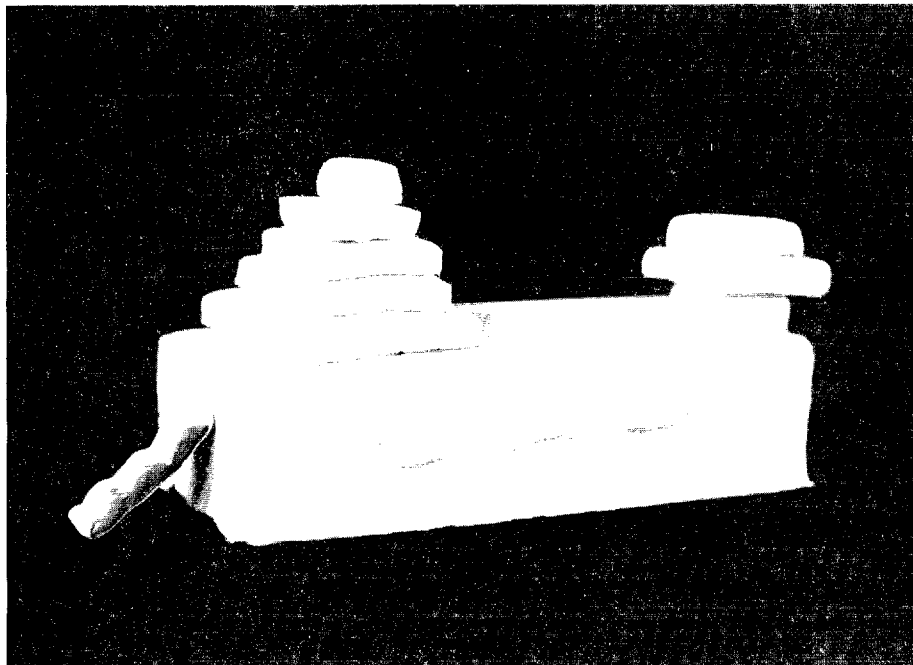
FIGURE 1 (U) BUNKER HILL NATIONAL MONUMENT

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(a) SITE

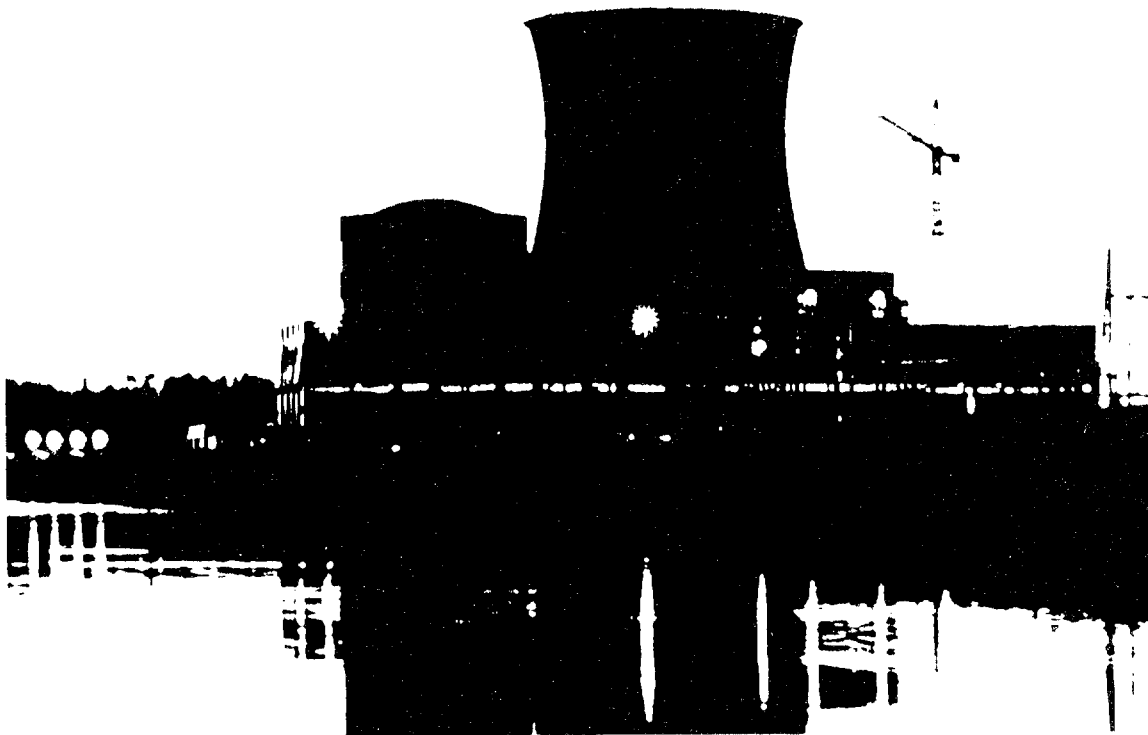


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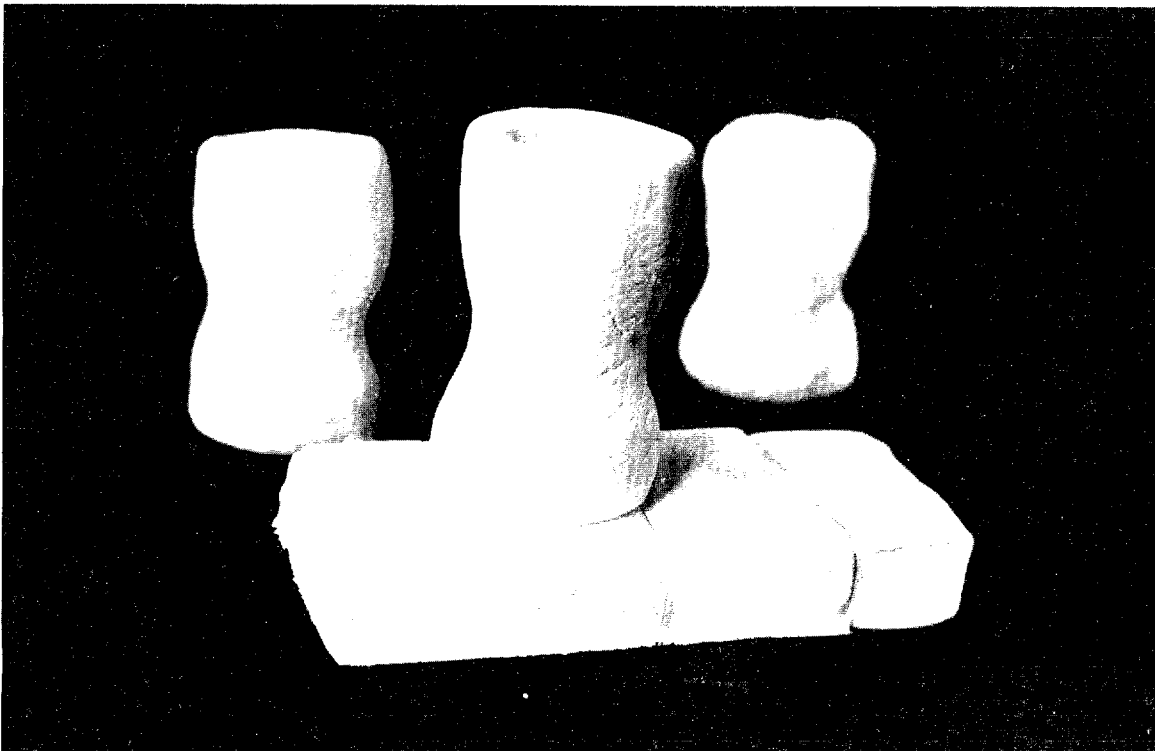
(b) RV RESPONSE

FIGURE 2 (U) TULUM RUINS, MEXICO

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(a) SITE



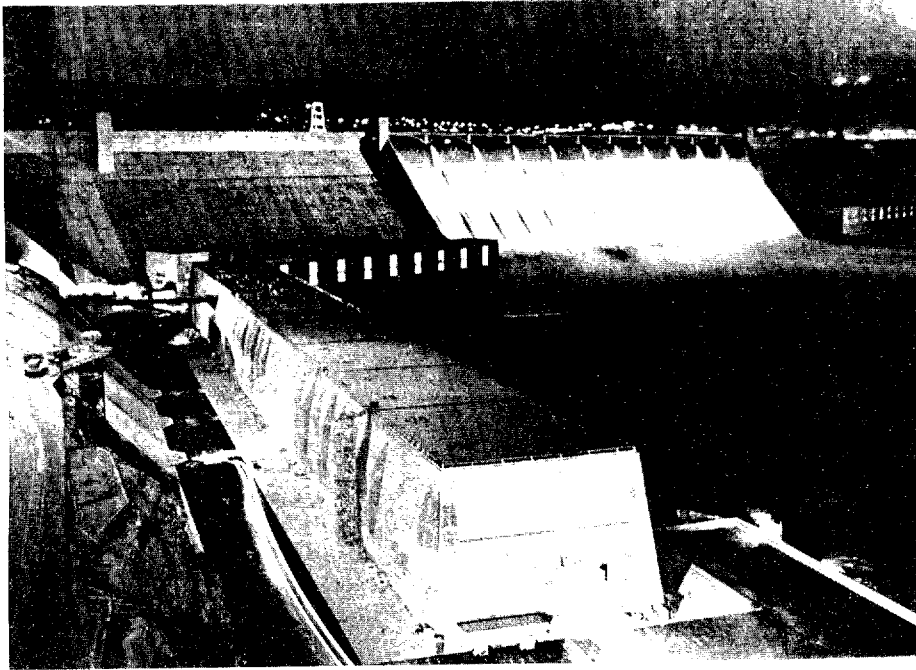
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(b) RV RESPONSE

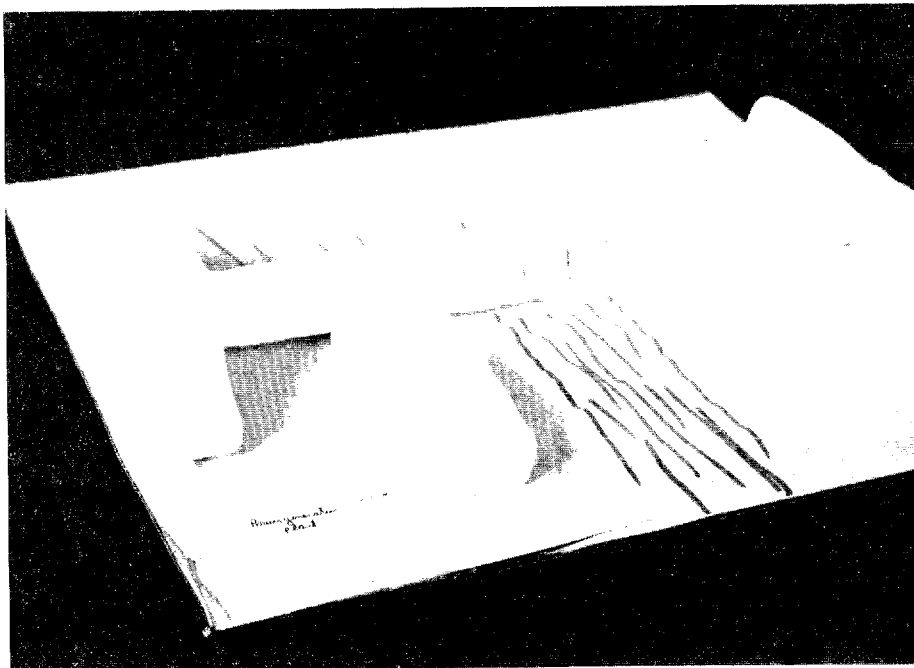
FIGURE 3 (U) NUCLEAR POWER PLANT, RUSSELLVILLE, ARKANSAS

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(a) SITE

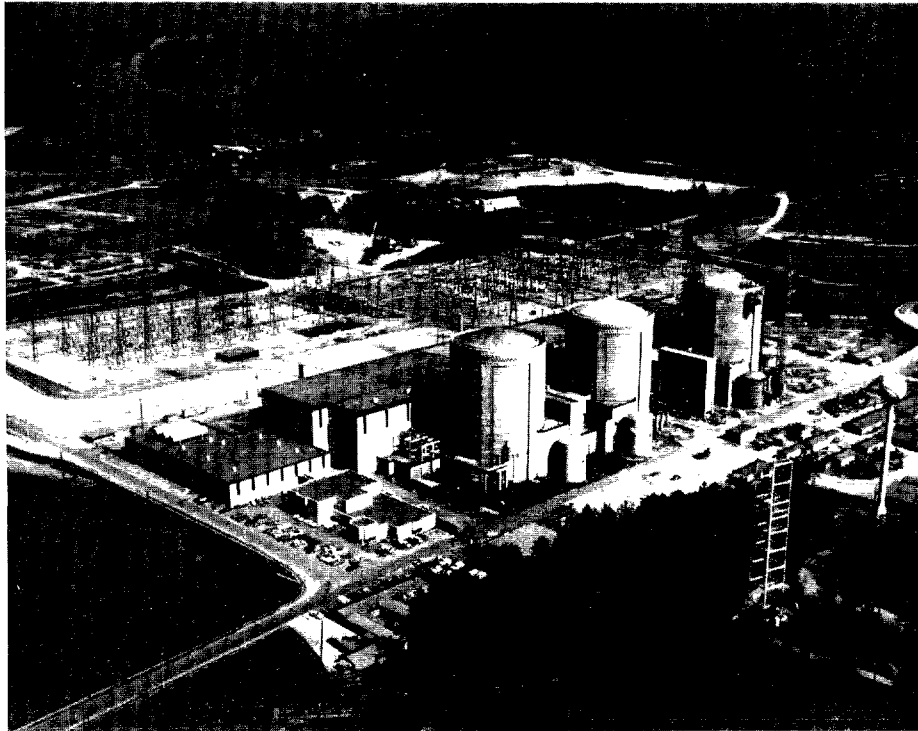


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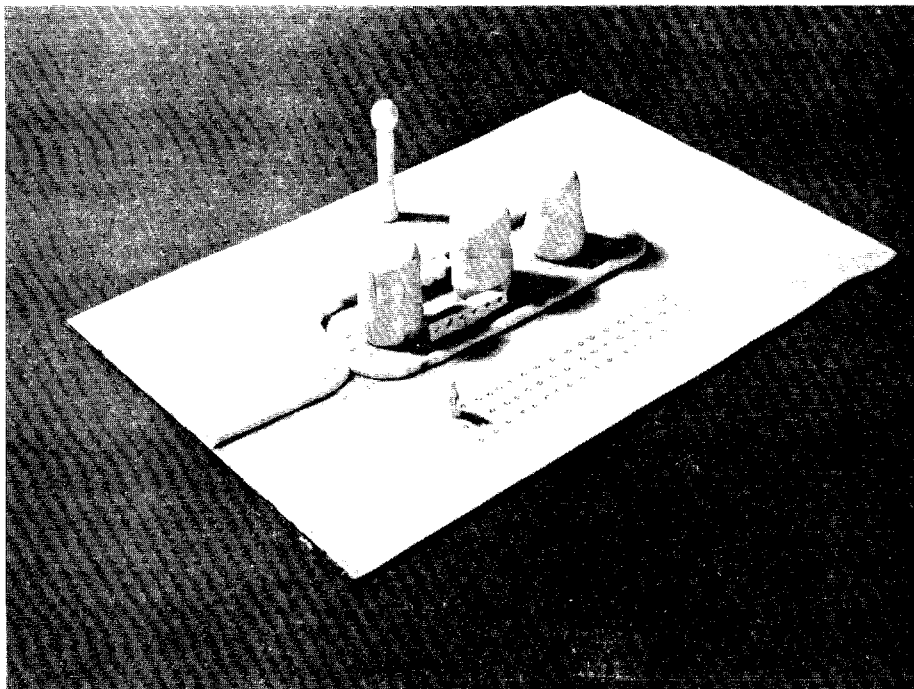
(b) RV RESPONSE

FIGURE 4 (U) GRAND COULEE DAM, WASHINGTON

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(a) SITE



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(b) RV RESPONSE

FIGURE 5 (U) OCONEE NUCLEAR POWER PLANT, SOUTH CAROLINA

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Lake Powell's eastern shore flanked by buttes), as rising land and water; (2) identified Ragged Falls in Yellowstone Park as a waterfall; (3) obtained an image of a dam in response to Itaipu dam (although incorrectly labeling it as AOL); and (4) provided a high-quality result on a Special Access Only (SAO) site chosen by the client. Given the apparent integration of aptitudes expected in S-VI training, and the pattern of remaining problem areas designed to be handled by S-V techniques, the RVer was then advanced to the remaining S-V training portion of the overall training package as presently configured.

C. (U) Stage V

(U) Stage V is considered a corrective-action stage. Special "query" process techniques have been developed for the refinement of certain types of data as they emerge, and for the correction of AOLs by the determination of what lies underneath.

(S/CL-3/NOFORN) Progress on incorporating S-V techniques into the RV process was very rapid for Trainee #059, in part because of having assimilated the S-VI structure first. Only eight sites were required to declare Trainee #059 complete on S-V. The trainee's responses to the sites are listed in Table 3.

(S/CL-3/NOFORN) In addition to the results generated in the SRI training format (Table 3), the client reported to SRI personnel that, after returning to the client facility, Trainee #059 began a series of verification tests under client-controlled conditions. It is reported that in the two tests done to date (carried out under conditions in which no feedback is provided to the RVer as the descriptions are being generated), results of the quality reported in the above table were obtained.

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Table 3

(U) STAGE V SITES

Trial	Date	Site	Response
1	1 Oct 84	United Nations	United Nations
2	2 Oct 84	L'Opera, Paris	Opera
3	3 Oct 84	Weyerhaeuser lumber facility Longview, WA	Factory, floating logs, making lumber
4	4 Oct 84	Library of Congress	Library of Congress
5	11 Oct 84	Keeneland Race Course, Lexington, KY	Racetrack
6	12 Oct 84	Bureau of Engraving,	Printing of money
7	30 Nov 84	Geyers steam field, Sonoma	Geothermal production
8	4 Dec 84	Church at Lourdes	Church at Lourdes

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IV TRAINING EVALUATION AND RECOMMENDATIONS (U)

A. (U) Training Rate

(S/CL-3/NOFORN) Army INSCOM Trainee #059 is the first individual to complete the six-stage training package described in this report. The distribution of site viewings over the various stages is shown in Table 4. The time frame involved in this effort was 2 1/2 years. An accelerated work program with recent trainees indicates, however, that this time might be shortened considerably.

Table 4

(U) DISTRIBUTION OF TRAINING SITES BY STAGE

Stage	Number of Sites
I	56
II	23
III	86
IV	31
V	8
VI	19
	<hr/>
Total	223

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B. (U) Trainee Evaluation

(S/CL-3/NOFORN) As the first trainee to complete the S-I through S-VI program, Trainee #059 fulfilled an important role in the development of the overall training package. Although Stages I through III had been

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pretested with other trainees, the desire of the client to move ahead expeditiously with the training of this particular candidate resulted in his providing our first research data on technology transfer of Stages IV through VI. The trainee's attitude in this position is to be highly commended for (1) his readiness to accept coaching and tutoring in this difficult discipline, (2) attentiveness to all aspects of the discipline as it developed within him, and (3) his patience in working through the subtle intellectual learning process required.

(S/CL-3/NOFORN) With regard to the quality of the remote viewing being generated on a routine basis, it would appear that Trainee #059 has an unexcelled potential for continuing to develop remote viewing as a viable information-gathering tool.

C. (U) Recommendations for Follow-On Actions

(S/CL-3/NOFORN) Trainee #059 is now in the position of being able to contribute valuable information for the carry-over of training into the applications area. Detailed authentication of the skills transfer (e.g., by extensive double-blind testing) was beyond the time/funding scope of this training effort. It is recommended that the client enlist the Trainee's skills to pursue appropriate in-house tasks to determine the overall efficacy of the training as applied to client needs. Should client interest exist in contributing additional archival research data (invaluable to the overall effort), it is also recommended that authentication of skills transfer be documented in appropriate scientific formats. For example, videotaping of sessions carried out under double-blind conditions (where access to complete verification materials is possible), would constitute an excellent vehicle for documentation.

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Introduction:

This document was found on 2.2.2007 by myself whilst reorganising the Stargate archives document by document into chronological order. For me as a student of CRV it's both a thing of beauty and also a historical footnote to all the rumours I have followed for the last nine years of mythical advanced stages past the Ingo six stage CRV process.

Those of you who know CRV or have tried it in the past with the previous manual I would say you should find this easier going. It has sketches and diagrams to each stage of the CRV process, a real CRV session and a full breakdown of key stages like the Ideogram process and the tricky stage 5.

The gem in the crown of this document is the hypothetical thinking of stages 7-11 to advance the CRV stages - and boy these look amazing!

I have spoken to Paul Smith, PJ and other RV experts on the authorship of this doc and it looks like it's probably Tom McNear, who wrote this at the end of 3.5yrs CRV training under Ingo. It's likely that this earlier document then formed the basis for the current manual in the public domain.

I personally like the flow of this earlier document, it reads easier and the diagrams and examples really help the education. What really sells the method is the stage5 detail and breakdown of the data and whoa you sure can get allot of relevant data as you will see.

Like the current manual it probably was not intended to be used as a training manual or final guide to Ingo's six stage method but as a document that captured the method as Ingo taught it for use an evaluation. So its still not going to be the best way to learn RV, but it should give you some real pointers on a methodology that works for some.

All the best...

Daz Smith

4.2.2007

Darry@net-hed.com

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WORKING PAPER

COORDINATE REMOTE VIEWING
STAGES I-VI AND BEYOND
FEBRUARY 1985

SG11



PROJECT OFFICER

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CHAPTER ONE INTRODUCTION

The purpose of this document is to provide an overview of Coordinate Remote Viewing (CRV) Training Stages I through VI. CRV is the process by which a person is capable of "perceiving" information concerning a site remote from him in location and/or time given only the geographic coordinates of that location. It will provide the basics that have been learned in the past three years of training. One cannot expect to learn RV simply by reading this document. CRV must be learned by doing. Terms used in this paper peculiar to the RV process are defined in appendix A.

Stage	Example
I Major gestalt	Land surrounded by water, an island
II Sensory contact	Cold sensation, wind-swept feeling
III Dimension, motion, mobility	Rising up, panoramic view, island outline
IV General qualitative analytical aspects	Scientific research, live organisms
V Specific analytical aspects (by interrogating signal line)	Biological warfare (BW) preparation site
VI Three-dimensional contact, modeling	Layouts, details, further analytical contact
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FIGURE 1 (Chart listing basics of S-I through S-VI)

CRV has been divided into discrete achievable levels called stages. Training is presented in these Stages. (See Figure 1) Each Stage is a natural progression, building on the information received from the previous Stage. These stages are tutored in order, with presentation of theory followed by a series of practical exercises taking a few weeks per stage. To learn to RV the trainee must do practical exercises in each Stage until a level of proficiency is reached. Only then can he proceed to the subsequent Stage.

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The key to the lower stages of the RV process is the recognition that the major problem in attempts to remote view is the desire to visualize the site. When the viewer attempts to visualize the site he usually stimulates memory and imagination. As the viewer becomes aware of the first few data bits, there appears to be a largely spontaneous and undisciplined attempt to extrapolate and "fill in the blanks." This is presumably driven by a need to resolve the ambiguity associated with the fragmentary nature of the emerging perception (see glossary). The result is a premature internal analysis and interpretation on the part of the remote viewer. (For example, an impression of an island is immediately interpreted as Hawaii.) This is called Analytical Overlay (AOL) (see glossary).

Investigation of these overlay patterns by SRI-International led to the model of RV functioning shown in figure 2

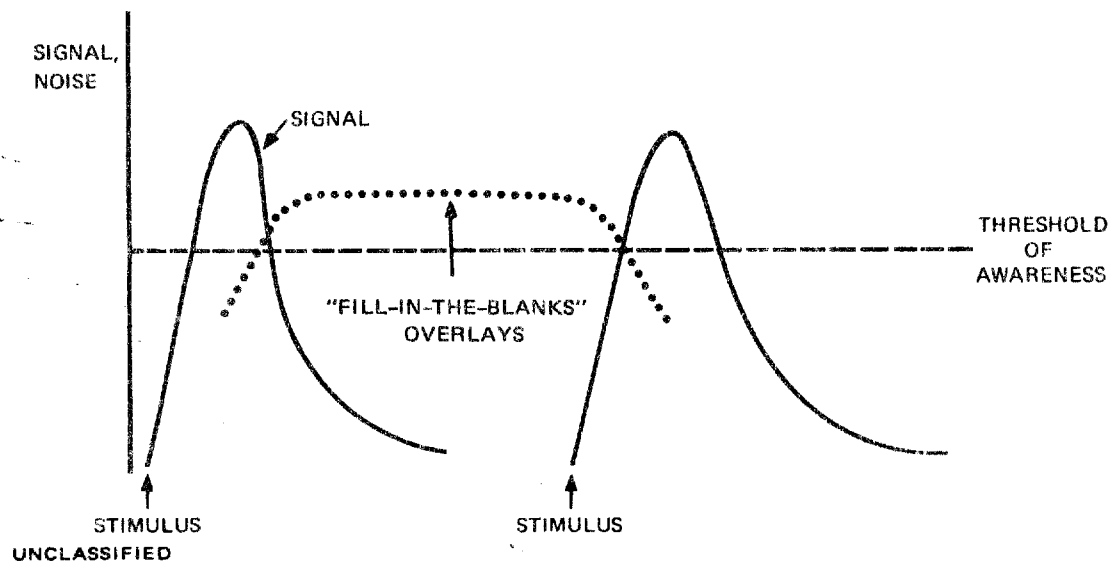


FIGURE 2 (Schematic representation of remote viewer response to CRV situation)

Upon receiving the stimulus, or coordinates the psychic signal reaches the threshold of awareness, the point where the signal begins to be perceptible. When the signal impacts on this threshold it is perceived by the viewer momentarily. As this signal fades away the viewer, using the first few data bits received from the initial signal, draws on memory or imagination to "create a picture" of the site. This "picture" is created from too few data bits and consequently bears little resemblance to the actual site. This is called fill-in-the-blanks overlays on the above figure. Success in handling this complex process requires the viewer to "grab" incoming data bits while simultaneously attempting to control the overlays. Stage I and Stage II training is designed to deal with this problem.

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Observation of the training program indicates that remote viewing is a learnable skill. Specifically, it appears that a viewer trained in this CRV technique can be expected to exhibit a performance curve as depicted in figure 3.

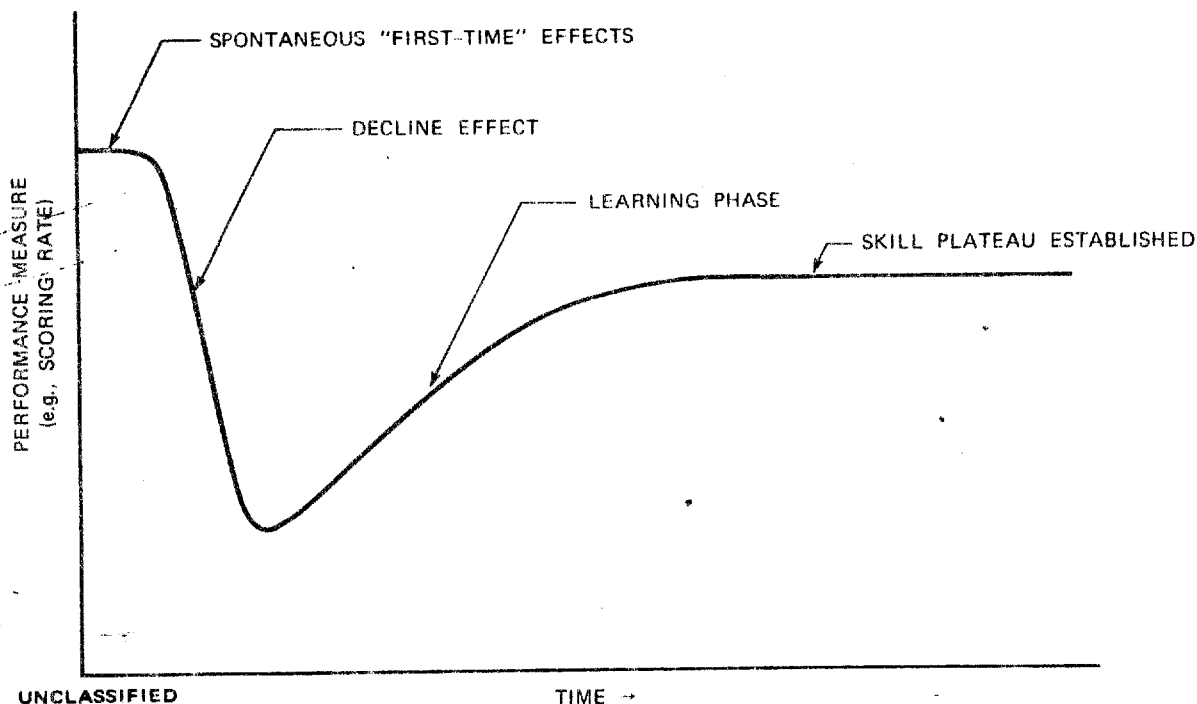


FIGURE 3 (Idealized performance-over-time curve)

After being exposed to the basic concepts of the training program, the viewer typically exhibits a few sessions of very-high quality. This is known as the "first-time effect." This quality cannot be maintained and is followed by dropping to a very low level of performance. At this point learning begins. As learning takes place, the session quality improves. Improvement continues until a plateau is reached. When this plateau is maintained for five to six consecutive sessions it is time to commence training in the next Stage.

As indicated earlier, the CRV training procedure is structured to proceed through a series of stages hypothesized to correspond to stages of increased contact with the site. These stages are tutored in order, with presentation of theory followed by a series of practical exercises taking a few weeks per stage. The viewer progresses through the stages, concentrating only on the elements to be mastered in each stage before proceeding to the next. The trainee should not be given information on stages beyond the specific stage in which he is being trained. This would challenge the trainee to progress too rapidly. Without a thorough understanding of each stage, progress into successive stages becomes very difficult.

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The time required per stage is only an estimate. Training continues until the appropriate plateau is reached. The exact number of sessions is dependent on the needs of the specific viewer trainee. The quantity of sessions a trainee requires to complete a particular stage is not necessarily indicative of the his potential as a viewer. Individual differences in a trainee may impede progress in one stage while it may enhance training in other stages.

In developing this CRV training program, it was found that an experienced viewer applying the proper techniques tends to contact the site in sequential stages. The contents of these stages are shown in figure 1, and the techniques employed are described below.

STAGE I MAJOR GESTALT In Stage I the viewer is trained to provide a quick-reaction response to the reading of geographic coordinates by the interviewer. The coordinates are expressed in degrees, minutes, and seconds when possible. The response takes the form of an immediate, primitive "squiggle" on paper. This "squiggle" is known as an ideogram. The ideogram captures the overall feeling/motion of the gestalt of the site (e.g., fluid/wavy for water). This response is kinesthetic and not visual. In Stage I visual images are noted and labeled as AOL.

STAGE II SENSORY CONTACT In Stage II the viewer is trained to become sensitive to sensations associated with the site. These sensations concern sounds, smells, tastes, textures, temperatures, and energies at the site. Although colors are perceivable, Stage II signals are essentially nonvisual in nature. As in Stage I, visual images are noted and declared as AOL.

STAGE III DIMENSION, MOTION, AND MOBILITY In Stages I and II, data typically appear to emerge as fragmented data bits. In Stage III we observe the emergence of a broader concept of the site. With Stage I and II data forming a foundation, more detailed data and dimensional aspects such as length, height, and distances, begin to appear. This increased contact is known as a "widening of the aperture". At this point contact with the site appears sufficiently strengthened that the viewer begins to have an overall appreciation of the site as a whole. This is known as an "aesthetic impact". After the viewer experiences an "aesthetic impact" the urge to draw the site begins. These drawings are expressed in the form of sketches, trackers (outlines of the general configuration of the site), and additional spontaneous ideograms. The final product of Stage I through Stage III training is the recognition of the overall gestalt and physical configuration of the site.

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STAGE IV GENERAL QUALITATIVE ANALYTICAL ASPECTS Because of the increased site contact that occurs in Stage III, in Stage IV data of an analytical nature begin to emerge. Contained in Stage IV data are elements that go beyond normal observational concepts. The ambience of the site such as military, religious, technical, or educational, can be expressed in Stage IV. Cultural factors such as Soviet, Muslim, or Arabic, and functional indicators such as power generation, BW research, or human research, can also be reported accurately in Stage IV. Stage IV is therefore the point where the viewer begins to become operational.

STAGE V SPECIFIC ANALYTICAL ASPECTS BY INTERROGATING THE SIGNAL LINE Many complex bits of data are produced during Stage IV. If during Stage IV the viewer attempts to probe or question the significance of this data it usually results in the production of AOL. The analytic functions of the viewer "try too hard" and fill in with logical but incorrect data. In Stage V however, special techniques are used to produce the more detailed information without triggering AOL.

STAGE VI THREE DIMENSIONAL CONTACT AND MODELING In Stage VI the viewer uses various materials to produce three dimensional representations of the site or specific elements at the site location. Materials such as clay, cardboard, and poster paper can be used to produce models of the specific structure at the site as well as the general configuration of the surrounding area. This construction is done with "feeling". The use of these materials is not simply an attempt to render a more exact representation of the site than can be done verbally, or by means of drawing. The kinesthetic activity appears to both quench AOL formation associated with purely cerebral processes, and to act as a trigger to produce further analytical content of the site, even concerning aspects not being specifically addressed by the modeling.

Detailed information concerning these training stages is included in the following chapters. Additionally, hypothesized subsequent stages are discussed in chapter 10.

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IDEOGRAMS

An ideogram is the kinesthetic response of the viewer to his perception of the site. Ideograms are the basis for the CRV training program. Ideograms are taught to the trainee in Stage I. Without mastering the ideogramic process the trainee cannot proceed to subsequent stages. The ideogram is the foundation for all other stages in CRV.

In CRV ideograms are produced in response to the reading of the coordinate of the site. This ideogram is produced as the viewer comes into contact with the signal line. The ideogram is composed of three portions:

- a. the ideogram
- b. A.-the feeling/motion
- c. B.-the automatic analytical response

The ideogram is expressed as a "squiggle" on paper. It is produced by a spontaneous reaction of the viewer to the geographic coordinate of the site.

The viewer writes the coordinate which is spoken to him by the monitor. When this is completed he places his pen point on the paper keeping his arm relaxed so that when the unconscious, almost imperceptible, response is experienced the pen will produce a mark on the paper. This mark is the ideogram.

The second portion of the ideogram is the feeling/motion. The feeling/motion incorporates two parts. The feeling that the viewer is experiencing while he is drawing the ideogram and the motion that the pen makes as the ideogram is being produced. There is no single word in the English language which means both feeling and motion hence the phrase feeling/motion.

The feeling expresses the basic feeling the viewer would feel if he were actually at the site. Examples of this are: hard, fluid, manmade, smooth, etc. There are five basic categories of feelings. These are: solid, liquid, airiness, energy, and temperature (also a Stage II).

The motion expresses the movement of the pen as the ideogram is being produced. Examples of this are: erratic, wavy, up, down, across, etc.

It is important that the ideogram only be expressed in terms of the feeling/motion and not in terms of its visual appearance. Do not look at the ideogram and expect to see something in it. This will lead to an AOL-DRIVE (see glossary).

The feeling/motion is expressed on paper as an A- (example: A-rising solid). This A- is on the right-central portion of the paper (see example).

The final portion of the ideogram is the automatic analytical response. This is the analytical response the viewer has while or immediately after drawing the ideogram (example: land, water, building, etc.). These responses should be very

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general and immediate. The viewer should not "think" about producing a response. If it is not truly automatic then the viewer should simply state that there is no response. It is completely acceptable not to produce an automatic analytical response.

The automatic analytical response is expressed as a B- (example: B-land). This B- should be immediately below the A-. If the viewer has no response, he should verbalize, "no B", and write B- —.

There are four types of ideograms:

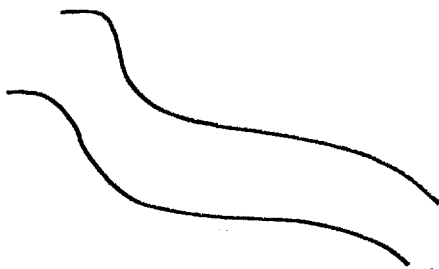
- a. single
- b. double
- c. composite
- d. multiple

A single ideogram is a one-line drawing which expresses one idea. A single ideogram should have one A- and one B-.



A-up sharp down
B-mountain

The double ideogram is a drawing of two similar lines that represent one idea which may have as many as five different parts. It may require as many as five different A's and B's.

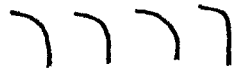


A-shifty solid
B-land

A-flowing fluid
B-water

A-hard solid
B-rock

The composite ideogram is a drawing of three or more identical or similar lines that represent one idea. A composite ideogram should have only one A and B.



A-flowing fluid
B-waterfall

Multiple ideograms are a combination of lines which represent any number of ideas. One A- and B- is required for each idea the multiple ideogram expresses.



A-up hard down
B-mountain

A-flowing fluid
B-river

A-circling fluid
B-lake

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This basic understanding of ideograms is necessary before proceeding to the following chapters. Chapters 3 through 8 discuss the six Stage CRV process in detail. Chapter nine provides an example of a completed CRV training session.

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CHAPTER 3
STAGE I
MAJOR GESTALT

Stage I is the most important stage in the CRV training program. Stage I is also the most difficult to train. Stage I is the basis for the entire CRV process.

In chapter 2 we discussed Ideograms and how they are formed. The ideogram initially appears to provide little data. However, with more detailed inspection one finds the ideogram possesses all the basic information necessary to proceed on to the operational data that we require. This information is contained in the feeling/motion of the ideogram.

In teaching CRV we are not teaching the trainee to be psychic. We are not teaching him to receive the signal. We are teaching him the proper format to be used in objectifying the data he perceives upon receiving the coordinate. This is known as the session "Structure". In this CRV technology we believe that as long as the viewer maintains proper control of his structure the data can be considered generally correct. It must be stressed to the viewer at all times that only by monitoring his structure can he know the value or correctness of the data he is producing. The best results are produced when the viewer ignores the content of the data and concentrates on the structure. This structure is always controlled by the viewer.

The following information concerning session structure is an integral part of Stage I. Structure and Stage I must be taught concurrently, hence a large portion of this chapter is devoted to structure. However, the structure learned in Stage I is used through out the CRV process.

Structure is broken into two areas:

The interaction of the interviewer and viewer.

The proper sequences of steps taken by the viewer to grasp the ideograms and objectify the data.

The interaction of the interviewer and viewer should be kept to a minimum to prevent inadvertent cuing or extemporaneous stimulus which might interfere with the viewer's ability to retrieve and objectify the signal. In objectifying the signal the viewer expresses, on paper, the perceptions or processes taking place in his head. All superfluous talking should be saved for the completion of the session. The date/time, coordinates or alternate cuing data, and specific feedback statements are the only inputs the monitor should make during the conduct of the session.

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There are three classes of CRV sessions. These classes deal with the feed-back given or not given to the viewer during the session. These three classes: A, B, and C, are discussed below.

(U) PROTOCOLS

Class C
<ul style="list-style-type: none">• Used in training sessions• Monitor is knowledgeable of the site; therefore session carried out under nonblind conditions.• Intrasection feedback given to facilitate learning process.• Session results do not stand alone as proof-of-principle because of cueing possibilities.• Evaluation of RV results inapplicable; performance curve measures, e.g., number of coordinate iterations required, only.
Class B
<ul style="list-style-type: none">• Used in confirmation, evaluation.• Monitor is blind to site.• Feedback given only post-session.• Statistical techniques applicable to RV accuracy assessment.
Class A
<ul style="list-style-type: none">• Used in operational RV, simulations.• Monitor is blind in majority of cases; nonblind analysts or observers occasionally present.• Feedback conditions variable, depending on task requirements.• Evaluation techniques as determined by user.

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The majority of the training sessions are Class C, with feedback. It is during training the viewer trainee must learn to differentiate between the emerging signal and AOL. This is done by immediate feedback during training.

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To begin a session in Stage I the viewer trainee writes his name, location, and interviewers' name on the upper right corner of the paper. When this is complete the interviewer states the date/time group and the viewer writes this below the other information. This administrative data objectifies, in the mind of the viewer, the conditions (date, time, and location) for the beginning of the session. The coordinates objectify the specific site for that session. The viewers job is to, through proper structure control, describe the objects and activities at that site.

After this is accomplished the viewer momentarily checks himself for any problems, physical or emotional, which might interfere with his ability to RV. These inhibiting factors are called personal inclemencies (PI). All PI should be declared and objectified by writing it across the top of the page (example: PI- experiencing back pain). When problems are being experienced with bodily functions, the mind is preoccupied and the viewer cannot give his complete attention to the task at hand. If the PI is such that it may cause too much attenuation of the signal, then, if possible, the session should be aborted. When the PI is no longer a factor then the session can be attempted.

When the viewer feels confident and ready to grasp the signal he places his pen on the paper in the appropriate place for the coordinates. Upon seeing this, the monitor reads the coordinates slowly to the viewer who writes them.

Immediately after writing the coordinates, the signal will present itself in the form of an ideogram. The A-(feeling/motion) for each part of the ideogram is stated orally to the interviewer as it is objectified on the paper. The B-(automatic analytical response), if present, is also declared both orally and in writing. If no B- is present, this too should be declared. This is considered a completed Stage I sequence. Ideally the ideogram and the A- produce a B- ($I+A=B$). The coordinates may be restated any number of times, at the viewers discretion. After an I, A, B sequence is completed, the next reading of the coordinate should produce a different, more detailed, ideogram. Only after the I, A, B sequence is properly completed, however, will this new ideogram come. If during this process the same ideogram is produced with each iteration of the coordinate it indicates the ideogram has been incompletely or incorrectly interpreted. This means the viewer must take more care in producing the A-(feeling /motion). Often after the A- has been thoroughly expressed the viewer will be able to provide a B-. Once the ideogram has been correctly interpreted the next ideogram will present itself.

Ideograms come in sequential order from the main gestalt of the site to the smaller details. When an ideogram is correctly and completely interpreted another will present itself offering more information about the site.

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The example below indicates the proper Stage I format and is considered a completed Stage I session.

VIEWER NAME
FT MEADE
INTERVIEWER NAME
DATE/TIME GROUP

37°43'17.2" N
122°42'11.8" E



A-rising hard
B-mountain

Site End Time

Each consecutive entry on the paper is entered below the previous entry. This provides a chronological history of the data. If, during the session it is noted that the viewer is out of structure, this chronological history will allow him to review the data and to correct the structure. At the conclusion of the session, an analyst, by reviewing the session structure, can know the reliability of the data.

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During Class C (training) sessions the interviewer will provide the viewer with immediate feed-back for each element of data the viewer provides. This feed-back, in order to prevent inadvertent cuing, is in the form of very specific statements. These statements and their definitions follow:

Site (S) This indicates the site has been correctly named for the specific stage being trained (manmade structure for Stage I, bridge for Stage III). Site indicates that the session is completed.

Correct (C) This indicates that the information is correct in context with the site location, but is not sufficient to end the session.

Probably Correct (PC) This statement means that the interviewer, due to limited feed-back materials, while not sure, believes that the information provided is correct.

Near (N) This indicates that the information provided is not an element of the specific site, but is correct for the immediate surrounding area.

Can't Feed-back (CFB) This statement indicates that, due to limited feed-back materials, the interviewer cannot make a judgment as to the correctness of the data. It means neither correct nor incorrect.

Negative feed-back is not given. When the viewer incorrectly states an element of information no feed-back is given.

During the session the viewer writes the abbreviation (see above) of the feed-back next to the data. This allows the viewer, during training, to review the correct elements and produce a summary which describes the site. The session continues, during training, until the interviewer responds with the feed-back of Site.

At any time during the session or upon completion of the session, the viewer can complete a summary of the information he has produced. This often is helpful in creating a "picture" of the site in the mind of the viewer. During all sessions beyond Stage IV, and for all operational sessions a summary should be included at the end. This summary should be written in the words of the viewer and should include all data which was produced during the session.

When the viewer provides the required detail for the session to be considered complete the interviewer will indicate this by feeding back, site, end. The viewer objectifies this on the paper below the last entry on the paper. When this is complete the interviewer states the time for the completion of the session and this, too, is written by the viewer.

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To this point we have discussed the ideal session, but what happens when things don't go ideally? We have a method for handling that too. When things are going well we keep working, but when they aren't we take breaks.

There are specific types of breaks and appropriate times to take them. When a break is taken the viewer objectifies the type of break on the paper and orally. The reason the viewer called the break is also stated and written. The brakes and when to use them follows:

Break A break can be taken anytime the viewer feels the need. This break should not be taken, however, when the signal is flowing smoothly. If the break is going to be more than a pause this should be indicated (example: 5 minute break). If the break is an extended break the ending time should be annotated on the paper and the resume date/time should be entered (example: Resume-date/time).

Miss Break A miss break is taken anytime the viewer misses the ideogram after the presentation of the coordinates. A miss break can also be taken if the viewer misses the feeling and/or the motion. The miss break is beneficial in that it tells the system that the signal was missed and to stop looking for it. If this is not done the brain will produce an AOL rather than admit it missed it. After a moments pause the viewer should retake the coordinates and proceed. Any number of miss breaks can be called. There is no shame in missing the signal, the shame is in not calling the break and allowing AOL to be produced.

AOL Break An AOL break is called any time the viewer realizes he has received an AOL. The viewer should call an AOL Break and objectify the AOL (example: AOL Break- Devil's Tower). This break acknowledges that it was an AOL and objectifies it to clear it from the system. The viewer should remain on break until the AOL "goes away". This may take a few seconds or a few minutes. There^{at} times, however, the AOL may linger and consequently an extended break may be appropriate. AOL are recognized by three methods: ✓ Connected

If the signal becomes a bright, motionless, visual image it is considered an AOL.

If the data is qualified it is considered an AOL. Statements such as: it is like..., I think it's..., or maybe it's..., are all AOL. It is also considered an AOL if there is a stutter, pause, or hesitation accompanying the data.

If the statement is totally unjustified by the previous data it is considered an AOL. An example is if the viewer has an A- of rising hard and calls the site water.

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AOL Drive Break (AOL-D break) An AOL-D break is similar to an AOL break except that an AOL-D indicates that the viewer did not call an AOL break in time and has been working with an AOL. This AOL is "driving" the system, hence the name. When the viewer realizes he is operating with a AOL-D he must go back in his data and locate the AOL, declare it, and break it from the system. All data from that point is suspect and should not be relied upon. With an AOL-D a longer break is usually required.

Bi-location Break (BILO Break) To properly RV a site the viewer must be bi-located, that is, he must have his perceptions at the site while still occupying physical space in the viewing room. When the viewer realizes he is not maintaining this bi-location he must call a BILO Break. If the viewer is too much in the viewing room, as evidenced by chit-chat with the interviewer, he will not be perceiving much data from the site. Conversely if he is too into the site, as evidenced by long periods of silence, he will be perceiving the data but he won't be reporting it. After a momentary break the viewer should pick up where he left off.

Too Much Break (TM Break) A TM Break is called when the viewer receives too much data to debrief. If he tries to work through it a confusion will result. After a short break the viewer should continue from where he left off.

Confusion Break (CONF Break) A CONF Break is called anytime the viewer is confused. Without acknowledging this confusion the viewer may incorporate the confusion into the session. The viewer should declare the confusion and objectify it so it can be removed from the system. A break should be taken until the confusion is gone.

By the use of appropriate breaks the viewer is able to control his structure. As we have stated earlier, it is the control of structure that we are actually teaching.

Stage I is taught in two phases. Stage I, phase I uses coordinates that represent only one large gestalt. Examples of this are large mountain ranges, large cities, and coordinates in the middle of the ocean. Stage I phase II are more detailed sites such as rivers through mountain ranges, cities on the ocean, or small islands.

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CHAPTER 4
STAGE II
SENSORY CONTACT

In Stage I, the signal line is noticeably of brief duration and extremely narrow in aperture. As the viewer continues in contact with the signal line, however, the aperture widens somewhat, and a broader, slower signal is received. This signal consists of those sensations/feelings which the viewer might bodily experience were he physically at the site. These sensations are the signals processed during Stage II. Such basic things as tastes, smells, tactile sensations such as: textures, sounds, colors, temperatures, and energies such as: magnetics, radiation, electricity, etc. are received in Stage II. Stage II is unique in that the sensations produced usually generate little or no AOL because they are fundamental data bits that require no analysis or interpretation by the brain. These data bits, which are informally designate "Stage IIs", present themselves in clusters upon the proper decoding of the ideogram, A., B. sequence.

A cluster of Stage IIs may consist of two or more sensations. A single Stage II is called a "floating Stage II" and is not as reliable as those that come in "clusters". These clusters tend to represent different aspects of the site, i.e. a cluster for a building, for surrounding terrain, for water present at the site, or some other significant geographical or artificial feature, etc. Separate series of Stage IIs may be obtained for each separate I, A., B. sequence.

After the viewer has produced a B- (or acknowledged there is no B-), the Stage II signals may begin to flow. To objectify these signals the viewer writes "S-2" on the mid-point of the paper (see example below), and writes the Stage II signals, in column form, as they present themselves.

24° 44' 18" N
122° 13' 47" E



A-rising angle
manmade
B-building

S-2
gray
white
dry
textured
gritty

The process of aperture expansion seems to function on a continuum, and as one progresses into Stage II, the aperture widens. This produces a new category of Stage IIs known as dimensionals. These dimensionals are the beginning of Stage III and are discussed in the next chapter.

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Because Stage II signals are mostly normal bodily sensations which we experience daily, Stage II is one of the easiest and fastest stages to teach.

Stage II signals at first seem to lack any real value. They are extremely basic and express little about the true nature of the site. It is important to realize the viewer must progress through the Stage II signals before he will experience a "widening of the aperture". This expanded contact with the site leads, as is discussed in the next chapter, to aesthetic impact which is the element of CRV which truly leads to the production of information of intelligence value.

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CHAPTER 5
STAGE III
DIMENSION, MOTION, AND MOBILITY

As discussed earlier, the purpose of Stage I is to teach the viewer the proper session structure and to train him to produce ideograms and process As and Bs. Stage II teaches the viewer to process sensations perceived from the site. Using the data produced by these Stages as a base the viewer can move into Stage III. Stage III allows the viewer to achieve a broader, more dimensional contact with the site. This improved contact allows the viewer to sketch the physical characteristics of the site. Stage III is broken into five separate components which are taught as a package. However, the ultimate goal of Stage III is TOTAL COMMAND OF STRUCTURE.

Stage III is composed of five elements:

Aesthetic Impact (AI): An AI is the point where the viewer is so overwhelmed with his perceptions of the site that he is unable to report them. An AI occurs after three to four dimensional descriptors are reported in Stage II. An AI is indicated by a shift in the viewers' mood or emotion. An AI is defined as a statement which describes how the site makes the viewer feel, or how the viewer feels about the site, i.e. lonely, magnificent, or "don't like it here". AI is one of the more difficult aspects of CRV to understand and express. Some AIs can be very powerful, some very weak, and some very subtle. The AI must be recognized and declared as AI BREAK. If an AI goes undeclared it can produce AOL colored by AI, bringing about AOL-Drive or peacocking (see glossary). AI are produced after the viewer has reported dimensionals, which indicates a change in aperture has occurred. After the viewer gets four or more dimensionals, he should look for the AI, although it may occur after only two or three. Dimensionals will be forced from Stage II until an appropriate AI is declared. If the AI keeps coming back it has not been correctly resolved. The viewer must return to where the AI was first experienced and inspect it to see how it made them "feel". This feeling should then be expressed as an AI Break. This corrected AI will produce better site contact and in turn lead to the other elements of Stage III.

Enhanced Dimensional Contact: A dimension is an extension in a single line or direction as length, breadth, thickness, or depth. A line has one dimension: length. A plane has two dimensions: length and breadth. A solid has 3 dimensions: length, breadth, and thickness. A dimension is an aspect of the site. Dimensionality is dependent on the view point of the viewer and is not an aspect of the site. Dimensions are expressed as:

a. Horizontal: A horizontal line is parallel to the horizon, opposite of vertical.

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- b. Vertical: A vertical line is perpendicular to the horizon, the opposite of horizontal.
- c. Diagonal: A diagonal line is the point of intersection of two lines of a figure. A diagonal is neither vertical nor horizontal.
- d. Mass: A quantity of matter that forms a body of indefinite shape; usually matter. Whatever forms a body is usually made up of matter. Mass indicates overall size.
- e. Volume: Volume is a quantity, bulk, mass, or amount.

The addition of mass or volume provides a third dimension to the site. This indicates a change in aperture, and should produce an AI. If the AI is not present, the viewer may need another dimension.

- f. Space: The absence of any of the above. Empty distance; an interval between things.

Motion and Mobility:

Motion is the act or process of moving; the passage of a body from one place to another. Motion is used to describe movement of things at the site.

Mobility is the state or quality of being mobile. Mobility indicates that the viewer has the ability to be mobile, or move at the site.

Trackers: Trackers are like a very detailed ideogram, but instead of being a solid line, a tracker is formed by dots. A tracker is drawn very slowly using dots because it is the viewer's autonomic system making the decision of where the next dot should go, and not his conscious processing. Generally, a tracker will accurately follow the configuration of the site. Dimensions are required to produce a tracker.

Sketches: A sketch is a general outline without much detail. It is drawn more slowly than an ideogram but faster than a tracker and is used to express an idea. Sketches produced immediately after an ideogram are out of structure and are considered AOL. Sketches are drawn after an appropriate AI. It is mobility that allows the production of sketches.

Sketches can be drawn both while in and out of contact with the signal. Sketches drawn while in contact with the signal are drawn rapidly and spontaneously.

Sketches drawn while out of contact with the signal are premeditated and analytically produced using a prescribed format.

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To produce an analytic sketch of the site the viewer works through dimensional descriptors until an appropriate AI is produced.

The viewer then lists his data in three categories: dimensionals, secondary elements, and details.

Next, using the above listed elements, the viewer deliberately creates an analytical drawing starting with the horizontal elements, then the vertical elements, and finally the diagonal (angular) elements.

After this is done the secondary elements and details are filled in.

Regardless of which method of sketching is used, at no time should the viewer be sketching an image he has in his head. The sketches should be created from pre-visual information. If the viewer has an image in his head it should be declared AOL and an appropriate break should be taken.

While producing sketches, by either method, the viewer must be alert for spontaneous ideograms which may be produced. The viewer can recognize a spontaneous ideogram by the speed or "automaticness" with which it was produced. When this occurs the viewer should attempt to produce an A and B. If there is an A present, then this portion of the sketch was a spontaneous ideogram.

During the Stage III training session, the coordinate prompts the ideogram, which prompts the A and B, which prompts Stage IIs (including dimensions), which prompt the AI, which prompts mobility, which prompts trackers and sketches.

During Stage III the viewer can be moved to different times and locations. Because RV is a passive activity the phrases used to prompt mobility should be in the passive form. Cuing such as "300 feet north something should be perceptible" is used because it doesn't require an active response of the viewer.

While increased site contact is the more interesting element of Stage III, it is secondary to the real goal of Stage III. Again, THE PRIMARY GOAL OF STAGE III IS TOTAL COMMAND OF STRUCTURE. To complete Stage III the viewer must deliver a rendering of the ideogram, Stage I and Stage II to include at least three dimensionals, recognize and debrief an appropriate AI, become mobile at and around the site, and possibly produce a tracker or sketch, ALL WITH PROPER STRUCTURE CONTROL.

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CHAPTER 6
STAGE IV
GENERAL QUALITATIVE ANALYTICAL ASPECTS

Whereas Stages I through III are directed toward recognition of the overall gestalt and physical configuration of the site, Stage IV goes beyond descriptions of the physical attributes of the site. Stage IV describes activities and objects at the site as well the feelings and emotions people at the site are experiencing. Because of this increased contact with the site, Stage IV is considered to be the threshold for operational utility.

In Stage IV the trainee is instructed to separate the incoming data into eight different categories. These categories are described below.

Stage II (S-2) These are the same sensations which were discussed in chapter four. These signals, while still classified as Stage II because of their nature, are often more detailed because of the increased contact of Stage IV. Examples are: blue, hard, car smells, etc.

Dimensionals (D) Dimensional signals describe the physical size of elements at the site. These are similar to the dimensionals of Stage III, but are usually more detailed. Examples are: tall, thin, 350 feet, etc.

Aesthetic Impact (AI) This is the column where the viewer debriefs his AI. This is a close-ended column which means the viewer still takes an AI Break as in Stage III and stops participating in the signal. Examples are: "WOW, this place makes me feel wonderful!"

Emotional Impact (EI) Emotional impacts are signals the viewer receives from people at the site. Any time a viewer perceives people at the site he should immediately move to this column and look for EI signals. These signals are very revealing as to what is occurring at the site. This is an open-ended column, the viewer should not call a break, instead he should continue to participate with these signals. The EI signal is a very slow signal. The viewer should take his time when debriefing EI, there is no need to call a BILO Break while waiting for EI. Examples of EI are: sad, happy, remorse, etc.

Tangibles (T) A tangible object is something which can be touched. This column is use to report "things" at the site. Examples are: trees, buildings, people, chairs, etc.

Intangibles (I) Intangible signals are those that are not tangible or touchable. Examples of signals which should be put in this column are: religious, military, Soviet, etc.

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AOL In this column the viewer reports all AOL. This is a close-ended column. As with all AOL the viewer will call an AOL-Break and stop participating with the signal. An example is the remembrance of a place which reminds the viewer of the perceptions he is reporting.

AOL From The Signal (A/S) While A/S is not necessarily the site, it is not a true AOL. AOL from the signal is a hazy image which is still considered pre-visual. It is an analytical construct of the viewers mind. These A/S will be reported in the A/S column. No break will be called because the viewer should continue to participate in this signal. The viewer must be aware this A/S can become an AOL and be ready to transfer it into the AOL column. Example: If the site is a radio tower, but the viewer receives an A/S of the Eifel Tower, the signal is an A/S instead of an AOL. It is trying to show the viewer the site "looks like" the Eifel Tower.

The above items are written across the top of each page after the session progresses into Stage IV. Below is a sample Stage IV format:

S-2	D	AI	EI	T	I	AOL	A/S
-----	---	----	----	---	---	-----	-----

This "matrix" is written by the viewer rather than using a pre-printed format. Writing the matrix cues the viewer kinesthetically, in each column, each time it is written.

The information being debriefed should flow back-and-forth across the page. The viewer should ensure that information is being placed in each column. If he sees that one or more columns are being neglected he should prompt those columns to ensure that no information is being omitted. To prompt, the viewer simply places his pen point in the appropriate column. This should cause a flow of data to be received in that category.

When the viewer produces a T he should attempt to sketch it. If, during Stage IV a spontaneous sketch is produced the viewer should attempt to debrief it for Ts. This is an important aspect which leads to tremendous quantities of data. This often requires reinforcement during the session.

To complete Stage IV the viewer must:

- be able to produce sufficient quantities of data in each column while maintaining proper session control.
- produce sketches from T's and T's from sketches.

It is important for the viewer to be able to confidently produce information in Stage IV. Often the viewer will produce data bits which seem to make little sense. The viewer should not spend time trying to analyze this information, in Stage IV this will only result in producing AOL. In Stage V the viewer will learn to interrogate these signals for details without producing AOL.

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CHAPTER 7
STAGE V
SPECIFIC ANALYTICAL ASPECTS BY INTERROGATING THE SIGNAL LINE

Stage IV produces large quantities of information, however many times this information is too complex or confusing for the Stage IV proficient viewer to deal with. Attempts to investigate this data in Stage IV usually ends in the production of AOL. It is Stage V that allows the viewer to "interrogate" (see glossary) the signals to get the appropriate detail without producing AOL. Additionally, Stage V is considered a corrective action stage in that it allows the viewer to "look through" AOL and find the data which caused the production of the AOL. There are many valuable signals lying under AOL.

Stage V offers exciting possibilities for intelligence collection. Whereas Stage IV can identify a site as being a library, Stage V allows the viewer to "enter the library" by interrogating the signal line and identify the subject of the books being maintained in the library. This allows the viewer to differentiate between a legal library and an art, or S&T library.

Stage V allows the viewer to interrogate the signal line regarding the categories of objects, attributes, subjects, and topics of the site. First we will define these categories and give examples of each and then we will discuss the actual technique used to interrogate the signal line.

OBJECT An object, according to the dictionary, is anything that is visible or tangible and is stable in form. When the viewer prompts for objects he should expect to perceive objects related to the signal being interrogated. Examples of objects are: buildings, tanks, weapons, people, etc.

ATTRIBUTE The definition of an attribute is: something seen as belonging to or representing someone or something. When the viewer produces data of interest, it can be interrogated for its attributes. Example: the attributes of a school are: books, students, desks, rooms, teachers, etc.

SUBJECT A subject is a matter or topic that forms the basis of a conversation, train of thought, investigation, etc. An element of data can be interrogated for the underlying subjects. Example: The subjects of a school are: education, learning, languages, etc.

TOPIC A topic is a subject of conversation or discussion. A topic is more detailed than a subject; subjects have topics. The subject of languages has the topics of: grammar, German, English, etc.

While the concept of objects and attributes can be easily understood, the concept of subjects and topics is not. Objects and their attributes are tangible and exist. People deal with these ideas daily. Subjects and topics are not tangible, however. The dividing line between a subject and a topic is very hazy. Because of this, a large portion of Stage V training is

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devoted towards this concept. In the past it has taken several days of drills to instill this understanding in the viewer. In spite of this difficulty however, once the viewer truly understands the relationship between subject and topic it is no longer a problem and training proceeds very rapidly.

Now that the categories have been defined, it is important to understand the relationship between them. Basically, objects have attributes and attributes have objects; subjects have topics and topics have subjects. However, any item of data can be interrogated in any of the above categories.

We have mentioned prompting. What is prompting? In order to interrogate any piece of data the viewer merely writes the word, statement, or phrase to be interrogated on the next available space on the paper. He then writes below this the category he wishes to interrogate for. For example, if he wants the attributes of an object he writes the name of the object and below this he writes "attributes".

When this is done the word "emanations?"(with a question mark) is written below the category and the information will become available to him. The word emanate means: to flow out, issue, or proceed, as to come from a source or origin. When we prompt for emanations in any category we are merely asking if there is any signal to be received. This does not lead to AOL. A question of, "Are there any people there", would force the viewer into a yes or no situation which could easily induce AOL. When we ask for emanations we are not doing so with a preconceived idea (such as people). We are simply taking whatever response we receive from the prompt. If, when prompted, the data does not produce any information in that category, simply try another category. Below is an example:

building
attributes
emanations ?
tall
brown
people
glass
concrete
etc.

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Building can also be interrogated for it's subjects:

building
subjects
emanations ?
knowledge
learning
students
the arts
etc.

As you can see, when building was interrogated for subjects, the objects of "students" and the topic of "the arts", came out. This is considered normal. The interrogation will sometimes automatically shift over to a different category. As long as the information continues to flow the viewer should continue to accept it.

The best time to begin Stage V is when the signal slows or stops in Stage IV. During operational sessions, when the interviewer sees an item of particular interest he may, at that time, request the viewer to interrogate it for more information.

When the Stage IV signal stops the viewer should review his data for elements which have the greatest potential for interrogation. Generally, object being interrogated for attributes or subjects is the best place. This is because the EEI we are attempting to answer is usually concerned with "things".

As previously stated, Stage V can be used to "look through AOL" to find the raw data which caused the AOL. There is usually a lot of signal incorporated into the AOL. To retrieve this information the viewer writes the AOL and then interrogates for the "prior emanations" or the information which preceeded the AOL. An example follows.

If the viewer had an AOL of the Empire State Building, he should do the following.

Empire State Building
prior emanations?
tall
angular
massive
gray
etc.

To complete Stage V the viewer must master the ability to review his data, to select the best "leads", and to move freely between categories.

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An analysis of an actual Stage V session is included on the next page. In this session the site was US Grants Farm, outside St Louis, Missouri. This shows the order in which the information flowed during the session.

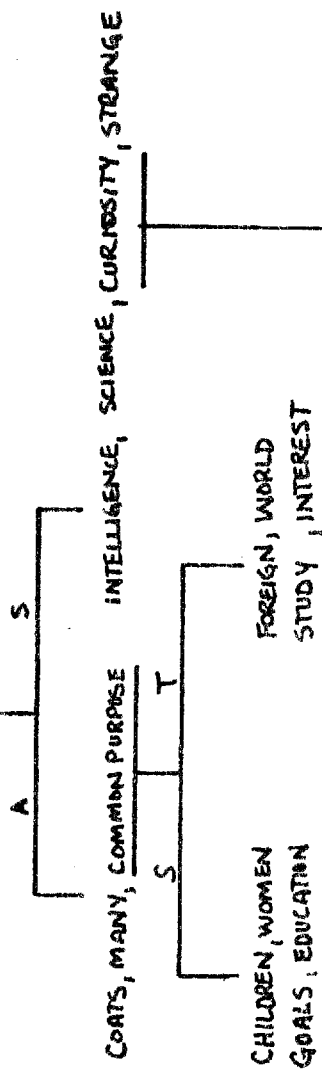
As previously stated, Stage V offers exciting possibilities for intelligence collection. It allows the viewer, without AOL, to glean tremendous amounts of information from the session. With Stage V completed the viewer is ready to move into Stage VI or three dimensional modeling of the site which allows the analyst to see what the viewer is "seeing".

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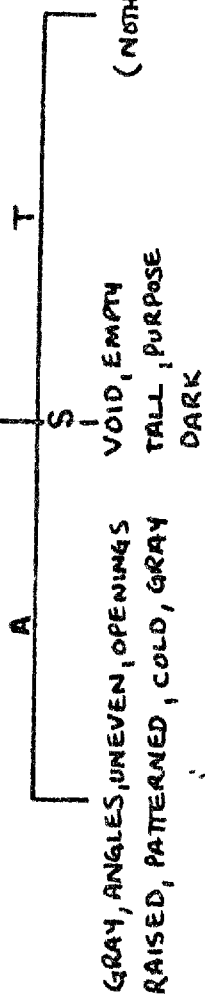
SECRET

STAGE - 3

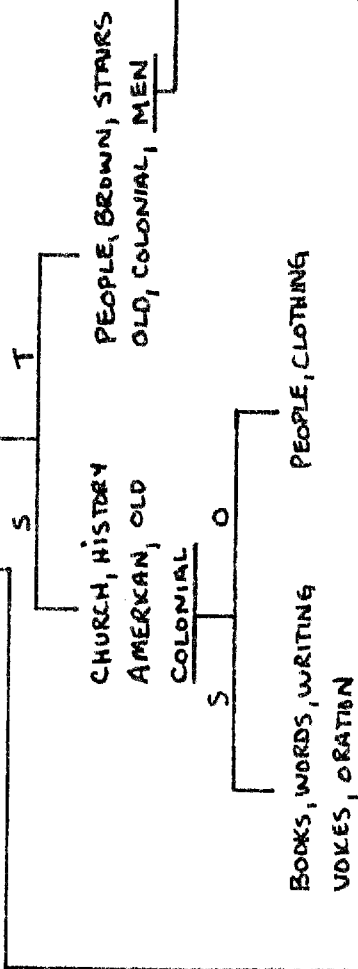
PEOPLE (S4-T)



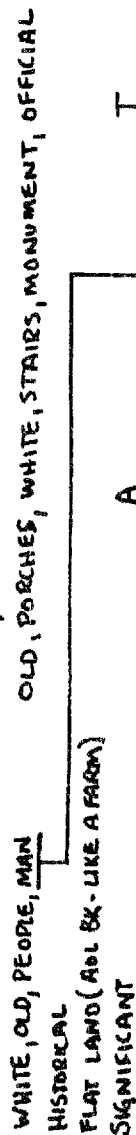
BUILDING (S1-B)



BUILDING, HISTORY, INTEREST (NOTHING)



A LUNCH BREAK - O



MEN

OLD, HISTORY, BLACK, WHITE, UNIFORM

BOATS, BROWN, OLD

HISTORY SCHOOL OLD

BASEBALL, SPORTS, STUFF SHIRT

FINE AND UPSTANDING, BLACK WHITE

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CHAPTER 8
STAGE VI
THREE DIMENSIONAL CONTACT AND MODELING

As previously stated Stage III allows the viewer to sketch the general physical configuration of the site. Stage VI is a continuation of the expression of the sites physical characteristics. In Stage VI the viewer, using various modeling materials, will construct a three dimensional model of the site or a montage of the site area to include natural and manmade elements. These models can be very accurate. A Stage VI model is a tangible form of information which can be very helpful when given to analyst. A Stage VI model of the building in which a hostage is being held would very beneficial in locating him.

These models are constructed from "feel" and not by simply modeling the Stage III sketch. It is important to understand the modeling process is not simply an attempt to render a more exact representation of the site than can be done verbally, or by means of drawing. Stage VI modeling is a kinesthetic activity which appears to both quench the desire to produce AOL and it acts as cuing to produce further analytical content of the site, even concerning aspects of the site not being specifically addressed by the modeling.

Stage VI is a very easy stage to teach. The viewer simply takes clay (or whatever materials he is using), and proceeds to construct, to the best of his physical abilities, a three dimensional model of the site. When this is done he should move his hands (and perceptions) around the area surrounding the model and "feel" for anything that may be located near the site. If "something is located he can model it, sketch it on the mounting board in it's approximate location, or he can return to the paper and go for ideograms of this "unknown something". During the Stage VI modeling process the viewer must continue to objectify, on paper, any verbiage or ideograms which he may produce.

It is recommended that the viewer trainee spend some time working with the modeling materials before ever beginning a session. This experience will make it easier for him to model during the session and allow him to keep his attention on the session and not on the mechanics of modeling. Modeling ability quickly improves with time and practice.

Stage VI is an exciting and fun stage for the viewer and interviewer alike. The physical model represents the culmination of a long training process and can give the viewer a tremendous feeling of accomplishment.

This is the completion of the six stage training program as was developed by I. Swann. The next chapter deals with hypothesized follow-on stages and attempts to give the reader an idea of where CRV can take us.

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CHAPTER 9
SAMPLE SESSION
STAGES I-VI

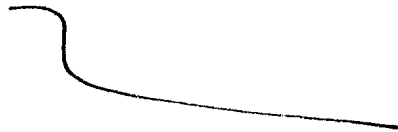
SG11

SG11

FT. MEADE

INTERVIEWER-
220930 FEB 85

22° 47' 19" N
122° 51' 29" E



A-solid hard
B-land

A-fluid wavy
B-water

L/W interface

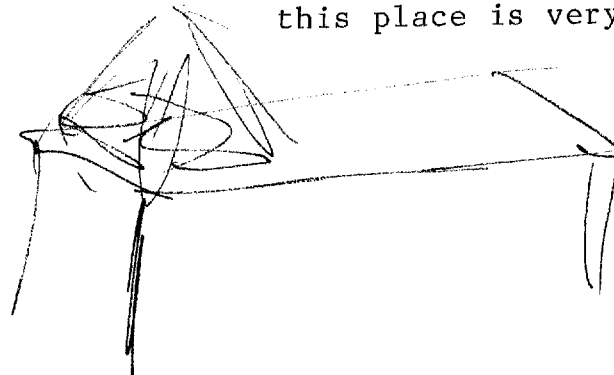
22° 47' 19" N
122° 51' 29" E



A-rising angle
manmade
B-structure

S-2
gray
dark
hard
lines
patterned
sloping
wide
tall
pointed
large
massive

AI Break
this place is very interesting



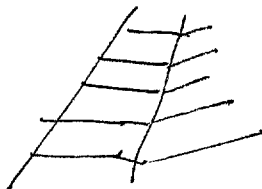
SK

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S-2 D AI EI T I AOL A/S
dark gray

steps



tall
pointed
large
rising
wide
massive

attractive

attractive
significant
cultural
old
foreign

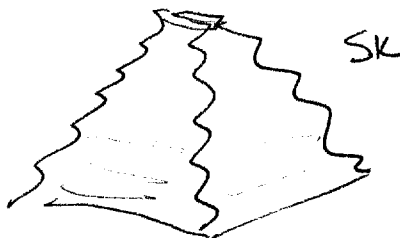
AI Break
mysterious

hard
crusty

stone

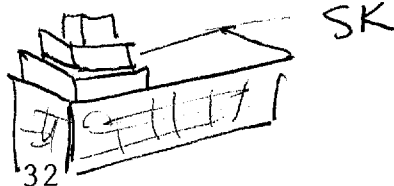
Indian
Mexican

pyramid
shaped



old
religious

temple



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STAGE 5

temple
attributes
emanations?
hard
rising
straight
gray
stone
massive

significant
subject
emanations?
important
central
historical
large
hard
rising

significant
objects
emanations?
hard
rising
tall
foreign
Mexican

STAGE VI

(The next is a photo of the Stage VI model which was produced.)

STAGE VII

(The following phonetic sounds were produced.)

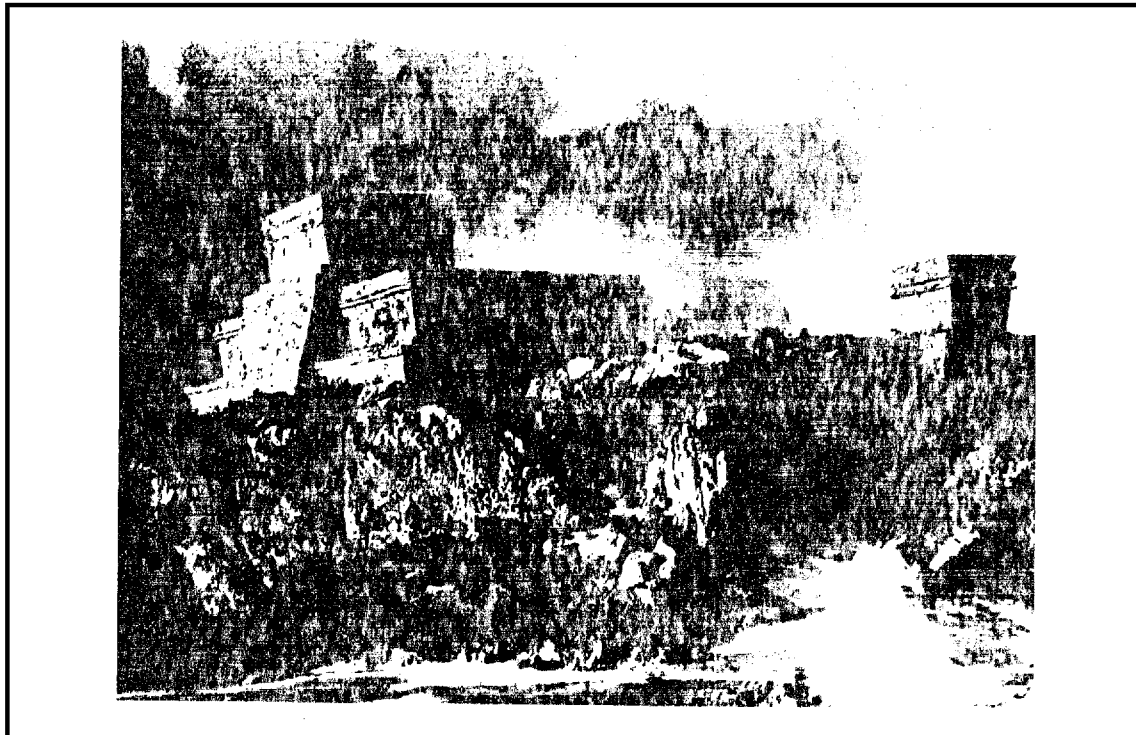
oo
to
tooo
lu
toolu
tooloo

the site is the the Mayan Temple
at Tolum

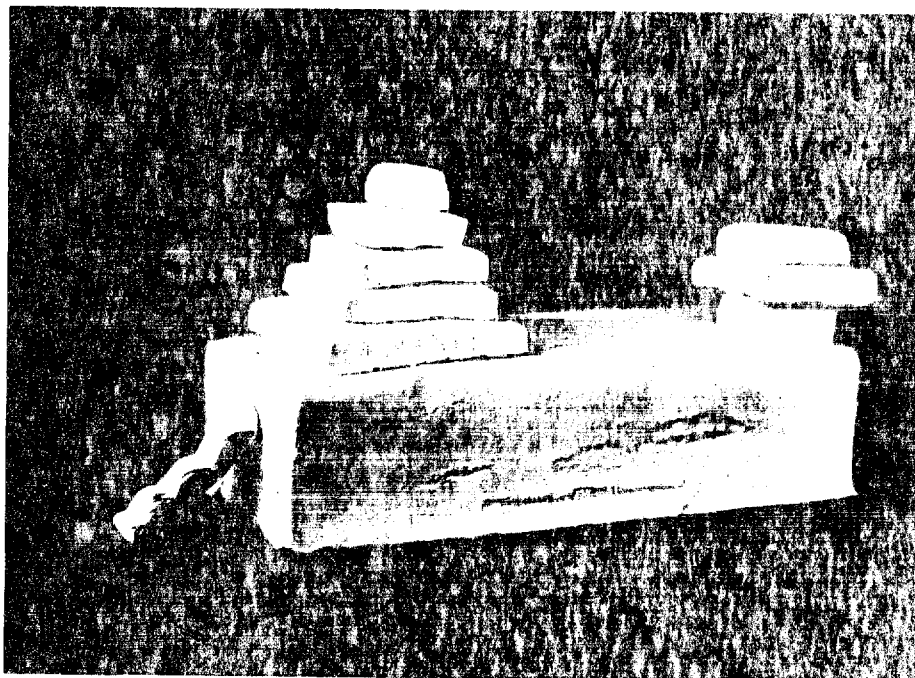
SITE END
1017

~~SECRET~~

SECRET
UNCLASSIFIED



(a) SITE



UNCLASSIFIED

(b) RV RESPONSE

FIGURE 2 (U) TULUM RUINS, MEXICO

CHAPTER 10 FUTURE STAGES

This chapter deals with possible future stages. These stages are the personal thoughts of the writer. They are the product of the last three and one-half years of training and work in the area of CRV. These ideas are my own, however, they were developed from many hours of thought and discussion with other people with common interests.

During this training program it has become apparent there is a natural progression, or continuum, to the psychic signal. This progression continues beyond RV, to the ability to exert ones influence over persons and things at the site. The following stages, I believe, follow this natural progression. By calling them stages, I am not implying they are trainable. I am merely stating they appear to fit into the natural flow of the signal.

STAGE VII ANALYTICS Analytics is the ability to make a yes/no decision without producing AOL. This also gives the viewer the ability to "recognize" numbers and letters. This is a further development of Stages IV and V. This has application in the recognition of addresses in search problems and code breaking. This stage is in the process of development by I. Swann. According to Mr. Swann this development is proceeding well.

STAGE VIII PHONETICS/SONICS This, too, is a concept of I. Swann. This was originally believed to be Stage VII until he realized analytics actually preceded it. Stage VIII will allow the viewer to produce phonetic/sonic sounds which, it is hypothesized, will allow the viewer to produce the name of persons, places, and things at the site. In my experience these signals, which I have produced, have at times been very accurate. An example of this is "Carribah", which was produced when tasked against Karriba Dam.

STAGE IX TELEPATHIC SIGNALS Stage IX is a follow-on to the Stage IV emotional impact (EI) column. The EI column is the place the viewer discusses the "feelings" of people at the site. If the viewer is "in-touch" with a distant persons feelings the next step would seem to be a more complete telepathic link. Stage IX would be broken into two phases:

PHASE I would be receiving telepathic signals from the site area. Again, this is very similar to Stage IV EI.

PHASE II would be transmitting telepathic signals to the site area. Once we understand telepathic signals well enough to receive them the next step would be to transmit them.

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STAGE X REMOTE ACTION (RA) Stage X would be mind-over-matter, also known as psychokinesis (PK). We have very little understanding of PK, but we do know it exists. If Stage IX is telepathic signals which effect people, it is logical the next stage would be RA signals which effect "things". Stage X would be divided into three phases:

PHASE I would be affecting or interacting with "things" at the site.

PHASE II would be teleportation of things from the site. Teleportation is an element of PK. Once we can interact with things at the site the next step would be to "bring things back from the site".

PHASE III would be teleportation of things to the site. Once we can remove things from the site we should be able to send them as well.

STAGE XI ALTERING THE DIMENSIONALITY AT THE SITE This is the most difficult stage to understand. Time is considered another dimension, but there may be many more. Mathematically it is considered that there are infinite numbers of dimensions. Stage XI would be broken into at least two phases:

PHASE I would be altering time at the site. Time could be frozen, moved forward, or moved back. The implications of this are mind boggling. I believe this is the first stage where we could truly effect (alter) the future (as well as the past and the present).

PHASE II Maybe by the time we reach Stage XI we will understand enough about alternate dimensions to use this phase. I believe there would probably be an additional phase for each additional dimension we discover.

I realize these concepts are difficult to grasp and impossible to believe, but, they are a natural flow of the signal and it is for this reason I included them. Only time will tell, whatever time is.

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CHAPTER 11 CONCLUSIONS

After four years of training I know the CRV training program is a usable program for instructing personnel to RV. As we increase our data base and understanding we are finding the time required for training can be shortened. If the instructors are a dedicated group who truly understand CRV this program will continue to improve and expand.

Future stages will continue to develop, I believe, in the general order which I presented them in the previous chapter. The future of CRV is only limited by the imagination and efforts of the people pursuing it.

I believe we establish our own realities of what will and won't work. We once had a viewer who believed he could view, but he couldn't view different time zones, consequently he succeeded as a viewer, but failed as a "time traveler". His reality would not allow him to accomplish the same tasks as his peers, simply because he didn't believe.

It is imperative the personnel working in this office keep an open mind and be allowed to pursue new and sometimes radical ideas. The more radical efforts may produce the most gain in the long run.

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APPENDIX A
GLOSSARY

A - A label representing the feeling motion.

Aesthetic - Keenly responsive to and appreciative of beauty in art, nature, etc.

Aesthetic Impact (AI) - So keenly appreciative or aware of the site that the individual is unable to describe his perceptions.

Analysis - A method of determining the nature of a thing by separating it into its parts; separating the feeling motion from the ideogram in order to determine the B - or site.

Analytical Overlay (AOL) - Information produced by the conscious or unconscious which clutters the signal; noise.

AOL Drive (AOL-D) - The viewer is in AOL-D when he has failed to acknowledge an AOL and it is "driving" the session.

Automatic - Occurring independently of volition; involuntary.

Aware - Informed, alert, knowledgable.

B - A label representing the automatic analysis of the feeling motion and the ideogram.

Break - To terminate a mission for a period of time.

Can't Feed-back (CFB) - This statement indicates that, due to limited feed-back materials, the interviewer cannot make a judgment as to the correctness of the data. It means neither correct nor incorrect.

Conscious - Aware of one's own existence, thoughts, surroundings, etc.

Confusion (CON) - A statement of being perplexed.

Correct (C) - This indicates that the information is correct in context with the site location, but is not sufficient to end the session.

Feeling Motion - A feeling and motion combined, a feeling of motion.

Gestalt - A configuration having specific properties that cannot be derived from the summation of its parts. The concept that the whole is greater than the sum of it's parts.

Idea - Any conception existing in the mind as a result of mental understanding, awareness or activity.

Ideogram - A written symbol that represents an idea.

Impact - To make an impression.

Interviewer - The individual who assists the viewer during a CRV session.

Interrogate - To question, as in questioning the signal line.

Miss - To fail to capture the signal.

Near (N) - This indicates that the information provided is not an element of the specific site, but is correct for the immediate surrounding area.

Noiseless - Accompanied by or making no noise, a mission free of AOL.

Objectify - To present as an object, externalize, to write on paper.

Objective - Something that one's efforts are intended to attain.

Peacocking - Peacocking is when the analytical portion of the viewer's brain tries to assist in identifying the site. The product of this assistance is an endless stream of AOL.

Perception - The act or faculty of apprehending information by means of the senses or the mind, cognition, or understanding.

Probably Correct (PC) - This statement means that the interviewer, due to the limited feed-back materials, while not sure, believes that the information provided is correct.

Signal - The signal is the means by which the information is received by the viewer.

Site (S) - This indicates that the site has been correctly named for the specific stage being trained (manmade structure for Stage I, bridge for Stage III). Site indicates that the session is completed.

Structure - The manner in which the mission is to be conducted.

Too Much (TM) - A statement made by the viewer when he is so overwhelmed by data that he cannot report his perceptions.

Unconscious - Without awareness, sensation, or cognition.

**COORDINATE
REMOTE VIEWING
TRAINING MANUAL**

Stanford Research Institute - International

The Coordinate Remote Viewing Manual

Introduction by Paul H. Smith [Major, ret.]

For a number of what I consider to be very good reasons, I strenuously resisted making the DIA CRV manual public. Since some of my former colleagues had fewer reservations about its dissemination, it now appears inevitable that the manual will become widely available, beginning with its posting here on this webpage. The best I can do now, it would seem, is to at least provide its context so people will better know how to take it.

In 1983-1984, six personnel from the military remote viewing unit at Ft. Meade participated in training contracted from SRI-International. This was the recently-developed coordinate remote viewing training, and the primary developer and trainer was the legendary Ingo Swann. One of the first trainees, Rob Cowart, was diagnosed with cancer, and was medically retired from active duty, terminating his training after only a few months. (Sadly Rob, who had been in remission for many years, died a year or so ago from the disease.) The second, Tom "Nance" (his pseudonym in Jim Schnabel's book, *Remote Viewers*) completed all training through Stage VI as the proof-of-principle "guinea pig." His results were not just impressive. Some could even be considered spectacular.

Beginning in January of 1984, the remaining four of us began training with Ingo in California and New York. This contract lasted for a full year. Ed Dames, "Liam," Charlene, and myself continued through until December (though Ed dropped out just before completion due to the birth of a son). We completed through Stage III training with Ingo. Towards the end of 1984 our patron and commander, Major General Burt Stubblebine was forced to retire and the RV program was threatened with termination. Consequently, no further contracts were let for training.

During the course of 1985, our future was very uncertain. However, the branch chief, together with Fred "Skip" Atwater (the training and operations officer), were hopeful that the unit would find a sponsor (which indeed happened) and decided to continue our training through Stage VI, with the help of Nance's experience and considerable documentation and theoretical understanding that Atwater and others had managed to accrue.

At the conclusion of our training, and with a number of successful operational and training projects under our belts to show that CRV really did work, the further decision was made to try and capture in as pure a form as possible the Ingo methodology. The reasoning was that we might never get any more out-of-house training approved, yet we needed to be able to perpetuate the methodology even after the folks with the "institutional memory" eventually left the unit. I had developed the reputation of being the "word man" in the unit, plus Skip and the branch chief seemed to think I had a firm understanding and grasp of the theory and methodology, so I was asked to write a manual capturing as much of the CRV methodology as possible, with the assistance of the others who had been trained.

We pooled our notes, and I wrote each section, then ran it by the others for their suggestions and comments. Corrections and suggestions were evaluated and added if it could be established that they matched true "Ingo theory." Skip and Tom both reviewed the manuscript and provided their input as well. When the thing was finally done, a copy was forwarded to Ingo, who deemed it a "comprehensive and accurate document." Finally, Skip provided a three-page introductory section which it now turns out was apparently originally drafted by Joe McMoneagle. The finished version was printed at the DIA press in May 1986. It was a specialty run, and was never given an official DIA document number. I don't believe any more than thirty or so were printed.

Things to keep in mind about the CRV manual: It wasn't intended as a training manual per se, and certainly not as a *stand alone* training manual. Its primary purpose was to capture and preserve for posterity Ingo's methodology. The very first page declares that it was "prepared to serve as a comprehensive explanation of the theory and mechanics" of CRV, and as a "guide for future training programs." We certainly didn't develop it as a "how to." Since we always assumed any further training to be done would either involve Ingo or

someone who had already been trained, the manual did not incorporate lessons-learned, nor the practical implementation of CRV in an operational setting, nor even to explain *how* one taught people to do CRV, nor *why* CRV included certain points of theory and process in its methodological base. There are of course lots of things to be said about all these points, and we had ambitions at one time of writing a practical hands-on RV training manual. Unfortunately, events conspired against us and it never happened.

In the hands of someone who understands CRV and already knows what is going on, the manual can be extremely useful in teaching others to remote view. We used it in the theory and lecture part of the CRV training of *everyone* who became a CRVer at the Ft. Meade unit (the one exception was Lyn Buchanan, whom we taught CRV before the manual became reality). I have used it exclusively in my commercial training activities (augmented, of course, by my own experience in training and operations), and I think most, if not all of my students would confirm the efficacy of this approach. It represents CRV in its purest form, and any departures from the principles it contains should be examined at long and hard before they are accepted. There are already a number of alleged "product improvements" based upon the CRV manual that not only are *not* improvements, but if they aren't just changing "happy" to "glad" or adding superfluous embellishments, may even be outright eviscerations of CRV's principles and effective methodologies. In considering these "new versions" of CRV methodology, it is definitely a case of *caveat emptor*.

I see as a positive benefit of posting the manual that some of the chicanery and foolishness may finally be unveiled that has been able to persist around derivatives of CRV because the "bottom line" hasn't until now been available. There are of course those who will offer as their excuse that this manual represents obsolete technology. My response is that *none* of its derivatives have thus far demonstrated anything better--or in most cases even as good--under similar constraints.

Paul H. Smith

Austin, TX
3 July 1998

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INTRODUCTION

A. General:

The following definitions and descriptions are provided to acquaint the reader with the remote viewing phenomenon and a typical remote viewing session.

1. Definitions:

a. Remote Viewing (RV): The name of a method of psychoenergetic perception. A term coined by SRI-International and defined as "the acquisition and description, by mental means, of information blocked from ordinary perception by distance, shielding, or time."

b. Coordinate Remote Viewing (CRV): The process of remote viewing using geographic coordinates for cueing or prompting.

c. Remote Viewer: Often referred to in the text simply as "viewer", the remote viewer is a person who employs his mental faculties to perceive and obtain information to which he has no other access and of which he has no previous knowledge concerning persons, places, events, or objects separated from him by time, distance, or other intervening obstacles.

d. Monitor: The individual who assists the viewer in a remote viewing session. The monitor provides the coordinate, observes the viewer to help insure he stays in proper structure (discussed below), records relevant session information, provides appropriate feedback when required, and provides objective analytic support to the viewer as necessary. The monitor plays an especially important role in training beginning viewers.

2. Descriptions:

a. Remote Viewing Session: In a remote viewing session an individual or "viewer" attempts to acquire and describe by mental means alone information about a designated site. The viewer is not told what the site is that must be described but is provided a cue or prompt which designates the site.

b. Session Dynamics: In conducting a coordinate remote viewing session, a remote viewer and a monitor begin by seating themselves at the opposite ends of a table in a special remote viewing room equipped with paper and pens, a tape recorder, and a TV camera which allows either recording for documentation, or monitoring by individuals outside the room. The room is homogeneously colored, acoustically tiled, and featureless, with light controlled by a dimmer, so that environmental distractions can be minimized. The session begins when the monitor provides cueing or prompting information (geographic coordinates in this case) to the remote viewer. The remote viewer is given no additional identifying information, and at this point has no conscious knowledge of the actual site. For training purposes, the monitor is allowed to know enough about the site to enable him to determine when accurate versus inaccurate information is being provided. The session then proceeds with the monitor repeating the prompting information at appropriate intervals and providing necessary feedback. The remote viewer generates verbal responses and sketches, until a coherent response to the overall task requirement emerges.

c. Post Session Dynamics: After the session is over, the remote viewer and monitor obtain specific information about the site in picture/descriptive form. The remote viewer and monitor then discuss the session results.

B. Background:

In early 1980, an SRI - International (SRI-I) subcontractor developed a training procedure known as Coordinate Remote Viewing to satisfy R&D demands on SRI-I to enhance the reliability (scientific replicability) of remote viewing (RV). The subcontractor's approach to improving the reliability of RV was to focus on the control of those factors that in his view tend to introduce "noise" into the RV product (imaginative, environmental, and interviewer overlays). The basic components of this training procedure consist of:

(1) Repeated site address (geographic coordinate) presentation, with quick reaction response by the remote viewer; coupled with a restrictive format for reporting perceived information (to minimize imaginative overlays).

(2) The use of a specially designed, acoustically tiled, relatively featureless, homogeneously colored "viewing chamber" (to minimize environmental overlays).

(3) The adoption of a strictly prescribed, limited interviewer pattern (to minimize interviewer overlays).

The training procedure requires that the trainee learn a progressive, multi-stage acquisition process postulated to correspond to increased contact with the site. At present there are six "stages" of training. In general, these stages progress as follows:

(1) "Stage I" sites (islands, mountains, deserts, etc.).

(2) "Stage II" sites (sites of quality sensory value—sites which are uniquely describable through touch, taste, sound, color, or odor—such as glaciers, volcanoes, industrial plants, etc.) .

(3) "Stage III" sites (sites possessing significant dimensional characteristics such as buildings, bridges, airfields, etc.) .

(4) "Stage IV" sites for which the trainee begins to form qualitative mental precepts (technical area, military feeling, research, etc.).

(5) "Stage V" sites for which the trainee learns to "interrogate" qualitative mental precepts in an attempt to produce analytical target descriptions (aircraft tracking radar, biomedical research facility, tank production plant, etc.).

(6) "Stage VI" sites which involve the trainee in direct, three-dimensional assessment and modeling of the site and/or the relationship of site elements to one another (airplanes inside one of three camouflaged hangars or a military compound with a command building, barracks, motor pool, and underground weapons storage area).

The following document has been prepared to serve as a comprehensive explanation of the theory and mechanics of CRV as developed by SRI-I. It is intended for individuals who have no in-depth understanding of the technology and as a guide for future training programs. Particular attention should be paid to the glossary at the end of the document and to the terms as defined in the text, as they are the only acceptable definitions to be used when addressing the methodology presented.

THEORY

A. Concept:

As will be explained in greater detail below, remote viewing theory postulates a non-material "Matrix" in which any and all information about any person, place or thing may be obtained through the agency of a hypothesized "signal line." The viewer psychically perceives and decodes this signal line and objectifies the information so obtained.

A remote viewing session consists of both the interaction of a remote viewer with the signal line, and the interaction between the viewer and the monitor. The monitor and viewer are generally seated at opposite ends of a table. The viewer has a pen and plenty of paper in front of him. The monitor observes the viewer, and determines when the viewer is ready to begin. When the viewer places his pen on the left side of the paper in preparation to record the coordinate. The monitor then reads the coordinate, the viewer writes it, and the session proceeds from that point according to theory and methodology as discussed at length below.

B. Definitions:

1. Matrix: Something within which something else originates or takes form or develops. A place or point of origin or growth.

2. Signal: Something that incites into action; an immediate cause or impulse. In radio propagation theory, the carrier wave that is received by the radio or radar receiving set.

3. Signal Line: The hypothesized train of signals emanating from the Matrix (discussed below) and perceived by the remote viewer, which transports the information obtained through the remote viewing process.

4. Wave: A disturbance or variation that transfers itself and energy progressively from point to point in a medium or in space in such a way that each particle or element influences the adjacent ones and that may be in the form of an elastic deformation or of a variation of level or pressure, of electric or magnetic intensity, of electric potential, or of temperature.

5. Aperture: An opening or open space; hole, gap, cleft, chasm, slit. In radar, the electronic gate that controls the width and dispersion pattern of the radiating signal or wave.

6. Gestalt: A unified whole; a configuration, pattern, or organized field having specific properties that cannot be derived from the summation of its component parts.

7. Evoking: (Evoke: "to call forth or up; to summon; to call forth a response; elicit".) Iteration of the coordinate or alternate prompting method is the mechanism which "evokes" the signal line, calling it up, causing it to impinge on the autonomic nervous system and unconsciousness for transmittal through the viewer and on to objectification (discussed at length in STRUCTURE).

8. Coding/Encoding/Decoding: The information conveyed on the signal line is translated into an informational system (a code) allowing data to be "transmitted" by the signal line. Upon receiving the signal, the viewer must "decode" this information through proper structure to make it accessible. This concept is very similar to radio propagation theory, in which the main carrier signal is modulated to convey the desired information.

C. Discussion:

The Matrix has been described as a huge, non-material, highly structured, mentally accessible "framework" of information containing all data, and pertaining to everything in both the physical and non-physical universe. In the same vein as Jung's Cosmic Unconsciousness, the matrix is open to and comprises all conscious entities as well as information relating to everything else living or nonliving by accepted human definition. It is this informational framework from which the data encoded on the signal line originates. This Matrix can be envisioned as a vast, three-dimensional geometric arrangement of dots, each dot representing a discrete information bit. Each geographic location on the earth has a corresponding segment of the Matrix corresponding exactly to the nature of the physical location. When the viewer is prompted by the coordinate or other targeting methodology, he accesses the signal line for data derived from the Matrix. By successfully acquiring (detecting) this information from the signal line, then coherently decoding it through his conscious awareness and faculties, he makes it available for analysis and further exploitation by himself or others.

Remote viewing is made possible through the agency of a hypothetical "signal line." In a manner roughly analogous to standard radio propagation theory, this signal line is a carrier wave which is inductively modulated by its intercourse with information, and may be detected and decoded by a remote viewer. The signal line radiates in many different frequencies, and its impact on the viewer's perceptive faculties is controlled through a phenomenon known as "aperture". Essentially, when the remote viewer first detects the signal line in Stage I* it manifests itself as a sharp, rapid influx of signal energy--representing large gestalts of information. In this situation, we therefore speak of a "narrow" aperture, since only a very narrow portion of the signal line is allowed to access the consciousness. In later stages involving longer, slower, more enduring waves, the aperture is spoken of as being "wider."

**NOTE: For the sake of clarity, ease of instruction, and facility of control, RV methodology is divided into discreet, progressive "stages", each dealing with different or more detailed aspects of the site. Stage I is the first and most general of the six stages thus far identified. Each stage is a natural progression, building on the information obtained during the previous stage. Each session must start with Stage I, progress on through Stage II, Stage III, and so forth, through the highest stage to be completed in that particular session.*

D. Levels of Consciousness:

1. Definitions:

a. Subconscious: Existing in the mind but not immediately available to consciousness; affecting thought, feeling, and behavior without entering awareness. The mental activities just below the threshold of consciousness.

b. Subliminal: Existing or functioning outside the area of conscious awareness; influencing thought, feeling, or behavior in a manner unperceived by personal or subjective consciousness; designed to influence the mind on levels other than that of conscious awareness and especially by presentation too brief to be consciously perceived.

c. Limen: The threshold of consciousness; the interface between the subconscious and conscious.

d. Liminal: At the limen; verging on consciousness.

e. Supraliminal: Above the limen; in the realm of conscious awareness.

f. Conscious: Perceiving apprehending, or noticing with a degree of controlled thought or observation; recognizing as existent, factual, or true. Recognizing as factual or existent something external. Present especially to the senses. Involving rational power, perception, and awareness. By definition, the "conscious" part of the human being is that portion of the human consciousness which is linked most closely to and limited by the material world.

g. Autonomic Nervous system (ANS): A part of the vertebrate nervous system that innervates smooth and cardiac muscle and glandular tissues, governs actions that are more or less automatic, and consists of the sympathetic nervous system and the parasympathetic nervous system (Webster's 3rd Int. Unabr.).

h. Ideogram (I): The reflexive mark made on the paper as a result of the impingement of the signal on the autonomic nervous system and its subsequent transmittal through this system to the arm and hand muscles, which transfers it through the pen onto the paper.

i. Analytic Overlay (AOL): Conscious subjective interpretation of signal line data, which may or may not be relevant to the site. (Discussed at length in STRUCTURE.)

j. Automatic vs. Autonomic: Reception and movement of the signal line information through the viewer's system** and into objectification is an autonomic process as opposed to an automatic one, which itself implies an action arising and subsiding entirely within the system rather than from without.

***NOTE: When the word "system" is used without qualifiers such as "autonomic", etc., it refers in a general sense to all the integrated and integrative biological (and perhaps metaphysical as well) elements and components of the viewer himself which enable him to function in this mode known as "remote viewing".*

2. Discussion:

RV theory relies on a rather Freudian model of human consciousness levels. The lowest level of consciousness is paradoxically named the "unconscious". All this label really means is that that part of our mental processes we know as physical "awareness" or "consciousness" does not have access to what goes on there. It is apparently this part of the individual's psyche that first detects and receives the signal line. From here it is passed to the autonomic nervous system. When the signal line impinges on the ANS, the information is converted into a reflexive nervous response conducted through muscular channels controlled by the ANS. If so allowed, this response will manifest itself as an ideogram. At the same time, the signal is passed up through the subconscious, across the limen, and into the lower fringes of the consciousness. This is the highest state of consciousness from the standpoint of human material awareness. However, the normal waking consciousness poses certain problems for remote viewing, occasioned largely because of the linear, analytic thought processes which are societally enhanced and ingrained from our earliest stages of cognitive development. While extremely useful in a society relying heavily on quantitative data and technological development, such analytic thinking hampers remote viewing by the manufacture of what is known as "analytic overlay", or AOL.

As the signal line surges up across the limen and into the threshold areas of consciousness, the mind's conscious analytic process feels duty bound to assign coherence to what at first blush seems virtually incomprehensible data coming from an unaccustomed source. It must in other words make a "logical" assessment based on the impressions being received. Essentially, the mind jumps to one or a number of instantaneous conclusions about the incoming information without waiting for sufficient information to make an accurate judgment. This process is completely reflexive, and happens even when not desired, by the individual involved. Instead of allowing holistic "right brain" processes (through which the signal line apparently manifests itself) to assemble a complete and accurate concept, untrained "left brain" based analytic processes seize upon whatever bit of information seems most familiar and forms an AOL construct based on it.

For example, a viewer has been given the coordinates to a large, steel girder bridge. A flash of a complex, metal, manmade structure may impinge on the liminary regions of the viewer's mind, but so briefly that no coherent response can be made to it. The conscious mind, working at a much greater speed than the viewer expects, perceives bits and pieces such as angles, riveted girders, and a sense of being "roofed over" and paved, whereupon it suggests to the physical awareness of the viewer that the site is the outside of a large sports stadium. The "image" is of course wrong, but is at least composed of factual elements, though these have been combined by the viewer's overeager analytical processes to form an erroneous conclusion.

E. Learning Theory:

1. Definitions:

a. Overtraining: The state reached when the individual's learning system is over saturated and is "burned out", analogous to a muscle that has been overworked and can no longer extend or contract until it is allowed to rest and rebuild fibers that have been broken down by the stress, or reinforce those that have been newly acquired by new demands placed upon the muscle.

b. Absorption: Assimilation, as by incorporation or by the digestive process.

c. Cognitron: A cognitron is an assemblage of neurons, linked together by interconnecting synapses, and which when stimulated by the mind's recall system produce a composite concept of their various subparts. Each neuron is charged with an element of the overall concept, which when combined with the elements of its fellow neurons produces the final concept which the cognitron represents. As a human learns new facts, skills or behaviors, neurons are connecting into new cognitrons, the connecting synapses of which are more and more reinforced with use.

d. Neuron: "A nerve cell with all its processes." The apparent fundamental physical building block of mental and nervous processes. Neurons are the basic element in the formation of cognitrons, and may be linked into varying configurations by the formation or rearrangement of synapse chains.

e. Synapse: The interstices between neurons over which nerve impulses must travel to carry information from the senses, organs, and muscles to the brain and back, and to conduct mental processes.

f. Learning Curve: The graphic representation of the standard success-to-session ratio of a remote viewer trainee. The typical curve demonstrates high success for the first one to a few attempts, a sudden and drastic drop in success, then a gradual improvement curve until a relatively high plateau is reached.

g. "First-Time" Effect: In any human activity or skill a phenomenon exists known as "beginner's luck." In remote viewing, this phenomenon is manifest as especially successful performance at the first attempt at psychic functioning, after which the success rate drops sharply, to be built up again gradually through further training. This effect is hypothesized to result from the initial excitation of hereditary but dormant psi conducting neuronal channels which, when first stimulated by attempted psychoenergetic functioning "catch the analytic system off guard, as it were, allowing high-grade functioning with little other system interference. Once the initial novelty wears off, the analytic systems which have been trained for years to screen all mental functions attempt to account for and control the newly awakened neural pathways, thereby generating increasing amounts of masking "mental noise", or AOL.

h. Noise: The effect of the various types of overlay, innervates, etc. that serve to obscure or confuse the viewer's reception and accurate decoding of the signal line. Noise must be dealt with properly and in structure to allow the viewer to accurately recognize the difference between a valid signal and his own incorrect internal processes.

2. Discussion:

Learning theory for RV methodology is governed by the idea that the student should "quit on a high point." Traditionally, the learning of a skill concentrates on rote repetition, reiterating the skill a large number of times until it is consistently performed correctly. Recent developments in learning theory which have been applied with particular success in sports training methodology indicate that the rote repetition concept tends more to reinforce incorrect performance as opposed to developing the proper behavior or skill. Much success has been realized by implementing the concept of "quitting on a high point." That is, when a skill or behavior has been executed correctly, taking an extended break from the training at that point allows the learning processes to "remember" the correct behavior by strengthening the neurological relays that have been established in the brain by the correct procedure.

The phenomenon of overtraining is a very real danger in the training cycle generally brought about by pushing ahead with training until the learning system of the viewer is totally saturated and cannot absorb anymore. This results in system collapse, which in effect is a total failure to function psychically at all. To avoid this, the normal practice has been to work an appropriate number of sessions a day (anywhere from one to several, depending on each individual trainee's capacity and level of training and experience) for a set number of days or weeks (also individually dependent), with a lay off period between training periods to allow time for assimilation or "absorption." Even with this precaution, overtraining can sometimes strike, and the only remedy becomes a total training layoff, then a gradual reintroduction.

It is extremely important that the viewer inform the monitor when he is feeling especially good about his performance in remote viewing training, so that a training break may be initiated on this high point. To continue to push beyond this threatens a slide into overtraining. It is very important that should the viewer in the course of the training session become aware that he has experienced some important "cognition" or understanding, or if the monitor perceives that this is the case, the session must here also be halted. This allows time both for this cognition to be fully matriculated into the viewer's system and for the accompanying elation of discovery to dissipate.

The fact that CRV methodology is arranged into six distinct stages implies that there is a learning progression from one stage to the next. To determine when a student viewer is ready to advance to the next stage, certain milestones are looked for. Though the peculiarities of each stage make certain of these criteria relevant only to that specific stage, general rules may still be outlined. When a viewer has consistently demonstrated control and replication of all pertinent stage elements and has operated "noise free" (i.e., properly handling AOL and other system distractions in structure) for five or six sessions, he is ready to write a stage summation essay and move on to the introductory lectures for the next stage. Essay writing is an important part of the CRV training, and serves as a sort of intellectual "objectification" of the material learned. Through student essays the instructor is able to determine how thoroughly and accurately the student has internalized the concepts taught.

F. Reference material:

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a: Dixon, Norman, Preconscious Processing, New York: Wiley, 1981.

2. Learning Theory:

a. Fukushima, K. and Miyake, S., "A Self-organizing Neural Network with a Function of Associative memory: Feed-back Type Cognition", Biological Cybernetics, 28 (1978), pp. 201-208.

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d. Shevrin, H., and Dickman, Scott, "The Psychological Unconscious: A Necessary Assumption for All Psychological Theory?" American Psychologist, vol. 35, no. 5 (May 1980), pp. 421-434.

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STRUCTURE

A. Concept:

"Structure" is a singularly important element in remote viewing theory. The word "structure" signifies the orderly process of proceeding from general to specific in accessing the signal line, of objectifying in proper sequence all data bits and RV related subjective phenomena (i.e., see aesthetic impact as discussed in STAGE III), and rigorous extraction of AOL from the viewer's system by conscientious objectification. Structure is executed in a formal ordered format sequence using pen and paper. A sample format will be provided as each stage is discussed in turn, since different elements are used in each.

B. Definitions and Discussion:

1. Inclemencies:

Personal considerations that might degrade or even preclude psychic functioning--muscle pains, colds, allergies, menstrual cramps, hangovers, mental and emotional stress, etc., could cause increased difficulty to the viewer in accessing the signal line, but could be "worked through", and ultimately are only minor nuisances. Only hunger and a pressing need to eliminate body wastes cause the system to totally not function. It is important, though, that the viewer identify and declare any inclemencies either at the first of the session or as they are recognized, since unattended agendas such as these can color or distort the viewer's functioning if not eliminated from the system through objectification (see below). Preferably, the monitor will ask the viewer if he has any personal inclemencies even before the first iteration of the coordinate so as to purge the system as much as possible before beginning the session proper.

There is evidence that an additional category of inclemencies exist, which we might refer to as environmental inclemencies. Extremely low frequency (ELF) electromagnetic radiation may have a major role in this. Experience and certain research suggests that changes in the Earth's geomagnetic field--normally brought about by solar storms, or "sunspots", may degrade the remote viewer's system, or actually cause it to cease functioning effectively altogether. Ongoing research projects are attempting to discover the true relationship, if any, between solar storms, ELF, and human psychic functioning.

2. Objectification:

The act of physically saying out loud and writing down information. In this methodology, objectification serves several important functions. First, it allows the information derived from the signal line to be recorded and expelled from the system, freeing the viewer to receive further information and become better in tune with the signal line. Secondly, it makes the system independently aware that its contributions have been acknowledged and recorded. Thirdly, it allows re-input of the information into the system as necessary for further prompting. In effect, objectification "gives reality" to the signal line and the information it conveys. Finally, objectification allows non-signal line derived material (inclemencies, AOLS, etc.,) that might otherwise clutter the system and mask valid signal line data to be expelled.

3. I/A/B Sequence:

The core of all CRV structure, the "I/A/B" sequence is the fundamental element of Stage I, which is itself in turn the foundation for site acquisition and further site detection and decoding in subsequent CRV stages. The sequence is composed of an ideogram (the "I"), which is a spontaneous graphic representation of the sites major gestalt; the "A" component

or “feeling/motion” involved in the ideogram; and the “B” component, or first analytic response to the signal line. (A full discussion may be found in the Stage I section below.)

4. Feedback:

Those responses provided during the session to the viewer to indicate if he has detected and properly decoded site relevant information; or, information provided at some point after completion of the RV session or project to “close the loop” as it were, providing the viewer with closure as to the site accessed and allowing him to assess the quality of his performance more accurately.

In-session feedback, with which we will be here most concerned, is usually only used extensively in earlier stages of the training process, and has several interconnected functions. The very nature of the RV phenomena makes it often only rather tenuously accessible to one’s physically based perceptions, and therefore difficult to recognize. Feedback is provided after correct responses to enable the viewer to immediately identify those perceptions which produced the correct response and associate them with proper psychic behavior. Secondly, it serves to develop much needed viewer confidence by immediately rewarding the viewer and letting him know that he is being successful. Finally, it helps keep the viewer on the proper course and connected with the signal line, preventing him from falling into AOL drive and wandering off on a tangent.

a. Correct (abbreviated “C”): The data bit presented by the trainee viewer is assessed by the monitor to be a true component of the site.

b. Probably Correct (PC): Data presented cannot be fully assessed by the monitor as being accurate site information, but it would be reasonable to assume because of its nature that the information is valid for the site.

c. Near Site (N): Data objectified by the viewer are elements of objects or locations near the site.

d. Can’t Feed Back (CFB): monitor has insufficient feedback information to evaluate data produced by the viewer.

e. Site (S): Tells the former that he has successfully acquired and debriefed the site. In elementary training sessions, this usually signifies the termination of the session. At later stages, when further information remains to be derived from the site, the session may continue on beyond full acquisition of the site.

f. Silence: When information objectified by the trainee viewer is patently incorrect, the monitor simply remains silent, which the viewer may freely interpret as an incorrect response.

In line with the learning theory upon which this system is based, the intent is to avoid reinforcing any negative behavior or response. Therefore, there is no feedback for an incorrect response; and any other feedback information is strictly limited to those as defined above.

It should be noted here that the above refers to earlier stages of the training process. Later stages do away with in-session feedback to the viewer, and at even later stages the monitor himself is denied access to any site information or feedback until the session is over.

5. Self-Correcting Characteristic:

The tendency of the ideogram to re-present itself if improperly or incompletely decoded. If at the iteration of the coordinate an ideogram is produced and then decoded with the wrong "A" & "B" components, or not completely decoded, upon the next iteration of the coordinate the same ideogram will appear, thereby informing the viewer that he has made an error somewhere in the procedure. On rare occasions, the ideogram will be re-presented even when it has been properly decoded. This almost inevitably occurs if the site is extremely uniform, such as the middle of an ocean, a sandy desert, glacier, etc., where nothing else but one single aspect is present.

6. AOL ("Analytic Overlay"):

The analytic response of the viewer's mind to signal line input. An AOL is usually wrong, especially in early stages, but often does possess valid elements of the site that are contained in the signal line; hence, a light house may produce an AOL of "factory chimney" because of its tall, cylindrical shape. AOLs may be recognized in several ways. First, if there is a comparator present ("it looks like...", "it's sort of...", etc.) the information present will almost inevitably be an AOL, and should always be treated as one. Secondly, a mental image that is sharp, clear, and static--that is, there is no motion present in it, and in fact it appears virtually to be a mental photograph of the site--is also certainly AOL. Hesitation in production of the "B" component in Stage I coordinate remote viewing, or a response that is out of structure anywhere in the system are also generally sure indicators that AOL is present. Finally, the monitor or viewer can frequently detect AOL by the inflection of the viewer's voice or other micro behaviors. Data delivered as a question rather than a statement should be recognized as usually being AOL.

AOLs are dealt with by declaring/objectifying them as soon as they are recognized, and writing "AOL Break" on the right side of the paper, then writing a brief description of the AOL immediately under that. This serves to acknowledge to the viewer's system that the AOL has been recognized and duly recorded and that it is not what is desired, thereby purging the system of unwanted noise and debris and allowing the signal line in its purity to be acquired and decoded properly.

7. Breaks:

The mechanism developed to allow the system*** to be put on "hold", providing the opportunity to flush out AOLS, deal with temporary inclemencies, or make system adjustments, allowing a fresh start with new momentum. There are seven types of breaks:

****NOTE: When the word "system" is used without qualifiers such as "autonomic", etc., it refers in a general sense to all the integrated and integrative biological (and perhaps metaphysical as well) elements and components of the viewer himself which enable him to function in this mode known as "remote viewing".*

a. AOL Break: As mentioned above, allows the signal line to be put on hold while AOL is expelled from the system.

b. Confusion Break (often "Conf Bk"): When the viewer becomes confused by events in his environment or information in the signal line to the degree that impressions he is receiving are hopelessly entangled, a Confusion Break is called. Whatever time necessary is allowed for the confusion to dissipate, and when necessary the cause for confusion is declared much like it is done with AOL. The RV process is then resumed with an iteration of the coordinate.

c. Too Much Break ("TM Break"): When too much information is provided by the signal line all at once for the viewer to handle, a "Too Much Break" is called and written down (objectified), telling the system to slow down and supply information in order of importance. After the overload is dissipated, the viewer may resume from the break,

normally with the reiteration of the coordinate. A Too Much Break is often indicated by an overly elaborate ideogram or ideograms.

d. Aesthetic Impact Break ("AI Break"): Will be discussed in conjunction with Stage III.

e. AOL Drive Break (AOL-D Bk): This type of break becomes necessary when an AOL or related AOLs have overpowered the system and are "driving" the process (as evidenced by the recurrence of a specific AOL two or more times), producing nothing but spurious information. Once the AOL-Drive is objectified, the break time taken will usually need to be longer than that for a normal AOL to allow the viewer to fully break contact and allow to dissipate the objectionable analytic loop.

f. Bilocation Break (Bilo Bk): When the viewer perceives he is too much absorbed in and transferred to the site and cannot therefore appropriately debrief and objectify site information, or that he is too aware of and contained within the here-and-now of the remote viewing room, only weakly connected with the signal line, a Bilo break must be declared and objectified to allow the viewer to back out, and then get properly recoupled with the signal line again.

g. Break (Break): If at any point in the system the viewer must take a break that does not fit into any of the other categories, a "Break" is declared. It has been recommended that a break not be taken if the signal line is coming through strong and clear. If the break is extensive--say for twenty minutes or more, it is appropriate to objectify "Resume" and the time at the point of resumption.

The viewer declares a break by objectifying "AOL Break", "AI Break", "Bilo Break", etc., as appropriate, usually in the right hand margin of the paper. Immediately underneath he briefly objectifies in one or a few words the cause or content of what occasioned the necessity for a break.

C. Summary:

Structure is the key to usable RV technology. It is through proper structure-discipline that mental noise is suppressed and signal line information allowed to emerge cleanly. As expressed by one early student, "Structure! Content be damned!" is the universal motto of the remote viewer. As long as proper structure is maintained information obtained may be relied on. If the viewer starts speculating about content--wondering "what it is"--he will begin to depart from proper structure and AOL will inevitably result. One of the primary duties of both monitor and viewer is to insure the viewer maintains proper structure, taking information in the correct sequence, at the correct stage, and in the proper manner.

STAGE I

A. Concept:

Any given site has an overall nature or “gestalt”, as it is referred to below, that makes it uniquely what it is. In Stage I, the remote viewer is taught to acquire the signal line, attune himself to it, and proceed to decode and objectify this site gestalt and the major pieces of information that pertain to it. A properly executed Stage I is the very foundation of everything that follows after it, and it is therefore of utmost importance to maintain correct structure and achieve an accurate Stage I concept of the site. All CRV sessions begin with Stage I.

B. Definitions:

1. Major Gestalt: The overall impression presented by all elements of the site taken for their composite interactive meaning. The one concept that more than all others would be the best description of the site.

2. Ideogram: The “I” component of the I/A/B sequence. The ideogram is the spontaneous graphic representation of the major gestalt, manifested by the motion of the viewer’s pen on paper, which motion is produced by the impingement of the signal line on the autonomic nervous system and the reflexive transmission of the resultant nervous energy to the muscles of the viewer’s hand and arm. The objectified ideogram has no “scale”; that is, the size of the ideogram relative to the paper seems to have no relevance to the actual size of any component at the site.

3. “A” Component: The “feeling/motion” component of the ideogram. The “feeling/motion” is essentially the impression of the physical consistency (hard, soft, solid, fluid, gaseous, etc.) and contour/shape/motion of the site. For example, the monitor has selected, unknown to the viewer, a mountain as the trainee’s site. At the iteration of the coordinate, the trainee produces an appropriate ideogram, and responds verbally, at the same time as he writes it: “Rising up, peak, down.” This is the “motion” sensation he experienced as his pen produced the ideogram. He then says “solid” if having experienced the site as being solid as opposed to fluid or airy. This is the “feeling” component of the Stage I process. There are at least five possible types of feelings: solidity, liquidity, energetics, airiness (that is, where there is more air space than anything else, such as some suspension bridges might manifest), and temperature. Other feeling descriptors are possible, but encountered only in rare circumstances and connected with unusual sites. These components and how they are expressed in structure will be discussed more fully below. Though in discussions of theory this aspect is usually addressed as “feeling/motion”, it will normally be the case in actual session work that the motion aspects decoded first with the feeling portion coming second.

4. “B” Component: The first (spontaneous) analytic response to the ideogram “A” component.

C. Site Requirements:

For training in Stage I, a stage specific site is selected. Basic Stage I coordinate remote viewing sites generally comprise an area isolated by some five miles on a side and possess easily identifiable major gestalts that may be easily decoded in simple Stage I sessions. All sites have Stage I gestalts, but for training Stage I perceptions these "simple" sites are selected.

D. Types of Ideograms:

There are four types of ideograms:

1. Single: One unbroken mark or line, containing only one "A" component (feeling/motion) and one "B" component.
2. Double: Two basically parallel marks or lines. Produces usually at least three sets of "A" and "B" components: one for the area between the marks, and one each for the areas on either side of the marks. Two other "A" and "B" components may be present as well, one for each of the marks. Railroad tracks, roads, canals, etc. may produce this type of ideogram.
3. Multiple: Two or more different marks, each producing its own set or sets of "A" and "B" components. Such an ideogram may be obtained when there is more than one major gestalt present at a given site--such as a lake, city and mountain--all within the area designated by the coordinate. This type of ideogram may occasion the necessity of taking a "Too Much Break" because of the volume of information contained in more than one major gestalt. Caution must be exercised here, since a single mark may actually represent either a double or a multiple ideogram, but may be mistaken for a single ideogram. To ascertain this, the signal line must be prompted by placing the pen on the mark and also to either side to determine if more than one "A" and "B" component is present.
4. Composite: Pen leaves paper more than twice, makes identical marks, and produces one set of "A" and "B" components. Things such as orchards, antenna fields, etc. with numbers of identical components produce this type of ideogram.

E. Vertical/Horizontal Ideogram Orientation:

Ideograms may be encountered (objectified) either parallel with the plane of the horizon (horizontal) or perpendicular to it (vertical). For example, the Gobi desert being predominantly flat, wavy sand, would produce a motion portion of the Stage I "A" component as "across, flat, wavy", or similar terminology, indicating a horizontal ideogram. The Empire State Building, however, would produce some sort of vertical response such as "up, angle", in the motion portion of the "A", indicating a vertical ideogram. However, a crucial point to remember is the objectification of the ideogram is completely independent either of what it looks like or its orientation on paper. It is imperative to realize that what determines the vertical/horizontal ideogram orientation is the site's inherent manifestation in the physical world, and not how or what direction it is executed on the paper, or even the RVer's "point of view", since in Stage I there is no viewer site orientation in the dimension lane. Simply observing how the ideogram looks on paper will not give reliable clues as to what the orientation of the ideogram might be. The ideogram objectified as "across, flat, wavy" for the Gobi Desert might on the paper be an up and down mark. The ideogram for the Empire State Building could possibly be represented as oriented across the paper. It is obvious then that ideograms can not be interpreted by what they "look like", but by the feeling/motion component produced immediately following the ideogram. The viewer must learn to sense the orientation of an ideogram as he executes it. If unsuccessful on the first attempt, the ideogram may be "re-prompted" by moving the pen along it at the same tempo as it was produced, with the viewer being alert to accurately obtain the missing information.

F. I/A/B Formation:

As the monitor gives the prompting information (coordinate, etc.) the viewer writes it down on the left side of the paper, then immediately afterwards places his pen on the paper again to execute the ideogram ("I"). This presents itself as a spontaneous mark produced on the paper by the motion of hand and pen. Immediately upon execution of the ideogram, the

viewer then moves his pen to the right third of the paper where he writes "A" and describes briefly the feeling/motion characteristics of the site as it is manifest in the ideogram, for example, "Across angle up angle across angle down, solid."

Upon correctly decoding the feeling/motion component, the viewer then moves his pen to a position below the recorded feeling/motion responses and directly under the "A", then writes "B". He then records the appropriate "B" component response, which will be the first instantaneous analytic response following the ideogram and feeling/motion components to the signal line's impingement on his system. Sample responses may be "mountain "water", "structure", "land", "nice", "city", "sand", "swamp", etc.

G. Phases I and II:

Stage I training is divided into two phases, determined by the number and types of major gestalts produced by the site used. Phase I consists of sites evincing only one simple major gestalt, for example, mountain, city, or water. Phase II includes sites with more than one major gestalt, and therefore some sort of identifiable interface: a beach on an ocean, an island, a city by a river, or a mountain with a lake.

H. Drills:

Most viewers tend to establish well worn patterns in executing ideograms on paper. If such habits become established enough, they can actually inhibit proper handling of the signal line by restricting ease and flexibility in proper ideogram production. In order to counter this tendency, training drills may occasionally be conducted. These drills use paper with a large number of rectangles, outlined in black, of different sizes, proportions, and orientations (i.e., with the long sides paralleling in some cases the top of the paper and other cases paralleling the sides of the paper). As he comes to each of these rectangles on the paper in turn, the viewer is directed to execute an ideogram for a given site (i.e., "mountain", "lake", "city", "canyon", "orchard", "island", "mountain by a lake with a city", "waterfall", "volcano", etc.) with his pen inside the rectangle, extending the ideogram as appropriate from one side of the rectangle to another without passing outside the rectangle. Each time the directions may vary--the ideogram will have to be executed from top to bottom, right to left, left to right, bottom to top, diagonally, etc. In the case of ideograms that do not have a directional emphasis, such as one formed by a circle, a grouping of dots, etc., the ideogram must fill the area of the rectangle without going outside it. The ideogram must be executed as rapidly as possible, without any hesitation or time taken to think. The purpose of this exercise is obviously to encourage spontaneity and increase facility with pen on paper; though it is unlikely that real signal line connection occurs, the ideograms created by the near totally reflexive actions involved in the drill approach actual archetypal ideogrammatic styles.

I. Format:

All sessions are begun by writing the viewer's name and the date/time group of the session in the upper right hand corner of the paper, together with any other session relevant information deemed necessary by the monitor. As stated above, the coordinate or other prompting information is written in the left third of the paper. the ideogram approximately in the middle third (though because of the spontaneous nature of the ideogram, it may indeed be executed much closer to the prompting data, sometimes even being connected to it), and the "A" and "B" components in the right third. AOL and other breaks are declared near the right edge of the paper. This format constitutes the structure of Stage I and when properly executed, objectifies (gives reality to) the signal line.

Following is a sample Stage I format: (On next page.)

(Format for Stage I)

Name
Date
Time

(Personal Inclemencies/Advance Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Across, Angle Up, Angle, Angle Across, Angle Down
Solid

B: Structure

AOL Break
Sports stadium

STAGE II

A. Concept:

Stage II presents to the viewer's cognition signal line data relevant to physical sensory input. The classic explanation of this is that such data are exactly equivalent to "sensations the viewer would experience were he physically present at the site." In effect, this allows the viewer to come into closer contact with the signal line through recognition and objectification of sensory facts relevant to the site. This information centers around the five physical senses: touch, smell, sight, sound, and taste, and can include both temperature (both as a tactile "hot/cold to the touch" sensation, and/or a general environmental ambience) and "energetics" (i.e., magnetism, strong radio broadcasts, nuclear radiation, etc.).

B. Definitions:

1. Sense: Any of the faculties, as sight, hearing, smell, taste, or touch, by which man perceives stimuli originating from outside or inside the body.

2. Sensory: Of or pertaining to the senses or sensation.

3. Tactile: Of, pertaining to, endowed with, or affecting the sense of touch. Perceptible to the touch; capable of being touched; tangible.

4. Auditory: Of or pertaining to hearing, to the sense of hearing, or to the organs of hearing. Perceived through or resulting from the sense of hearing.

5. Dimension: Extension in a single line or direction as length, breadth and thickness or depth. A line has one dimension, length. A plane has two dimensions, length and breadth. A solid or cube has three dimensions, length, breadth and thickness.

C. Site Requirements:

Sites for Stage II training are selected for their pronounced manifestation of sensory information. Examples: sewage treatment plant, airport, pulp mill, botanical garden, chocolate factory, steel mill, amusement park, etc.

D. Clusters:

Stage II responses tend to come in groups or "clusters" of words--usually 3-4 words, though sometimes more pertaining to different aspects or gestalts of the site. If for example a body of water and an area of land are present at the site, a group of sensory Stage II words might be produced by the viewer relating to the land, then another group relating to the water. This is particularly noticeable in sites whose ideograms produce two or more "A" and "B" components. Stage IIs will tend to cluster in respect to the "A" and "B" components to which they relate. Stage II responses cluster in another sense as well. Frequently, types of sensory responses will come together. For example two or three tastes, smells, colors, or textures may cluster together as the viewer objectifies his perceptions on the paper.

E. "Basic" Words:

True Stage IIs are generally simple, fundamental words dealing directly with a sensory experience: i.e. rough, red, cold, stinging smell, sandy taste, soft, moist, green, gritty, etc.

When objectified words go beyond the "basics" they are considered "out of structure" and therefore unreliable.

F. Aperture:

After a proper Stage I Ideogram/A/B sequence has been executed, the aperture (which was at its narrowest point during Stage I) opens to accommodate Stage II information. Not only does this allow the more detailed sensory information to pass through to the viewer, but it is accompanied by a correspondingly longer signal "loiter" time--the information comes in more slowly, and is less concentrated. Towards the end of Stage II, and approaching the threshold of Stage III, the aperture begins to expand even further, allowing the acquisition of dimensionally related information. (see below).

G. Dimensionals:

As the viewer proceeds through Stage II and approaches Stages III, the aperture widens, allowing the viewer to shift from a global (gestalt) perspective, which is paramount through Stage I and most of Stage II, to a perspective in which certain limited dimensional characteristics are discernible. "Dimensionals" are words produced by the viewer and written down in structure to conceptualize perceived elements of this new dimensional perspective he has now gained through the widening of the aperture. These words demonstrate five dimensional concepts: verticalness, horizontalness, angularity, space or volume, and mass. While at first glance the concept of "mass" seems to be somewhat inappropriate to the dimensional concept, mass in this case can be conceived in dimensionally related terms as in a sense being substance occupying a specific three-dimensional area. Generally received only in the latter portion of Stage II, dimensionals are usually very basic--"tall", "wide", "long", "big". more complex dimensionals such as "panoramic" are usually received at later stages characterized by wider aperture openings. If these more complex dimensionals, are reported during Stage II they are considered "out of structure" and therefore unreliable.

H. Analytic Overlay (AOL):

Analytic overlay is considerably more rare in Stage II than it is in Stage I. Though it does occasionally occur, something about the extremely basic sensory nature of the data bits being received strongly tends to avoid AOL. Some suppositions suggest that the sensory data received comes across either at a low enough energy level or through a channel that does not stimulate the analytic portion of the mind to action. In effect, the mind is "fooled" into thinking Stage II information is being obtained from normal physical sensory sources. The combination of true sensory data received in Stage II may produce a valid signal line "image" consisting of colors, forms, and textures. Stage II visuals or other true signal line visuals of the site may be distinguished from an AOL in that they are perceived as fuzzy, indistinct and tending to fade in and out as one attempts to focus on its constituent elements rather than the sharp, clear, static image present with AOL.

I. Aesthetic Impact (AI):

Aesthetic impact indicates a sudden and dramatic widening of the aperture, and signals the transition from Stage II into Stage III. In normal session structure, it occurs only after two or more dimensionals occur in the signal line. On occasion, however, AI can occur more or less spontaneously in Stage II, especially when a site is involved with very pronounced Stage II elements, such as a particularly noisome chemical plant. AI is the viewer's personal, emotional response to the site: "How the site makes you feel." It can be a manifestation of sudden surprise, vertigo, revulsion, or pleasure. Though some sites seem

to consistently elicit similar AI responses in any person who remote views them, it must still be borne in mind that an AI response is keyed directly to the individuals own personality and emotional/physical makeup, and that therefore AI responses can differ, sometimes dramatically so, from viewer to viewer. AI will be more fully discussed in the section of this paper dealing with Stage III.

J. Drills/Exercises:

To promote flexibility in producing Stage II responses, an exercise is usually assigned viewer trainees. This consists of producing a list of at least sixty sensory response type words, dealing with all the possible categories of sensory perceptions: tastes, sounds, smells, tactile experience, colors and other elementary visuals, and magnetic/energetic experiences. When giving the assignment, the trainer emphasizes reliance on "basic" words as described above.

K. Format:

Following is a sample Stage II format: (On next page.)

(Format for Stage II)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Across, Angle Up, Angle Down, Angle Across, Angle Down
Solid

B: Structures

STAGE II

(Sensory Data)

S-2: White
Warm
Unclean smell

AI Break

"Smells Gross!"

AOL Break

"Smells like dirty air."

STAGE I

(Coordinate) (Ideogram/Multiple)

A: Up, Angle Across, Angle Down
Solid

B: Structure

A: Angle Across, Angle Down
Solid

B: Structure

A: Flat
Hard

B: Land

STAGE II

(Sensory Data)

S-2: Gray
White
Rough
Noisy
Densely populated - S4 *[Note: This is Stage IV data, not II.]*
Warm Smell of Fumes.

Confusion Break

"Thud or scraping sound"

"Can't tell."

STAGE II

(Dimensionals)

D: Tall *[Note: This is the start of dimensionals.]*
High
Solid
Wide

STAGE III

A. Concept:

As Stage II progresses the aperture opens dramatically wider than was the case with either Stages I or early Stage II. Dimensionals begin to emerge and the threshold is reached for the transition into Stage III. The shift into full Stage III is triggered by aesthetic impact (see below). It is after this point that the true dimensionality of the site may begin to be expressed. This differs from dimensional elements encountered previously, in that Stage II dimensionals are individual aspects of the site, while Stage III dimensionality is a composite of inherent site aspects. The concept of "the viewer's perspective" must, however, be avoided because in Stage III the viewer has not yet reached the point where complete comprehension and appreciation of the size, shape, and dimensional composition of the overall site can be ascertained. Generally, the viewer himself is not precisely aware of his own perspectual relationship to the site and therefore not consciously aware of the true relationship of all the dimensional components he is able to debrief from Stage III. As is discussed in various sections below, he must rely on the various tools available in Stage III to obtain, and organize the increased information he is perceiving. Although Stage III can provide a great deal of information about any given site, the goal of Stage III is command of structure.

B. Definitions:

1. Aesthetic: Sensitivity of response to given site.
2. Drawing: The act of representing something by line, etc.
3. Idea: Mental conception; a vague impression; a hazy perception; a model or archetype.
4. Impact: A striking together; changes, moods, emotions, sometimes very gross, but may be very weak or very subtle.
5. Mobility: The state or quality of being mobile.
6. Motion: The act or process of moving.
7. Perceptible: That which can be grasped mentally through the senses.
8. Prompt: To incite to move or to action; move or inspire by suggestion.
9. Rendering: Version; translation (often highly detailed).
10. Sketch: To draw the general outline without much detail; to describe the principle points (idea) of.
11. To Track: To trace by means of vestiges, evidence, etc.; to follow with a line.
12. Vision: One of the faculties of the sensorium, connected to the visual senses out of which the brain constructs an image.

C. Site Requirements:

A site selected for Stage III would logically require significant dimensional components. Locales such as bridges, monuments, airports, unusual natural formations, etc. are useful Stage III sites.

D. The Six Primary Dimensionals:

1. Diagonal: Something that extends between two or more other things; a line connecting two points or intersection of two lines of a figure.
2. Horizontal: Parallel to the plane of the horizon.
3. Mass: Extent of whatever forms a body--usually matter.
4. Space: Distance interval or area between or within things. "Empty distance."
5. Vertical: Perpendicular to the plane of the horizon; highest point/lowest point (i.e., height or depth).
6. Volume: A quantity; bulk; mass; or amount.

E. Aesthetic Impact:

As the aperture widens rapidly from Stage II, a virtual avalanche of site information begins to impact on the viewer's unconscious. The cumulative effect of all this detail is to trigger a subjective response from the viewer. This opening of the aperture and subsequent subjective response is called Aesthetic Impact (AI) and is the viewer's subjective emotional response to the site. It is best described as "how the site makes the viewer feel". AI may immediately follow two Stage II dimensional responses, but it will certainly follow three or more. It may be experienced and expressed in a variety of ways. A simple exclamation of "Wow!" may be the A response when one is suddenly impressed by the immensity of some natural formation, such as the Grand Canyon or Yosemite's Half Dome. On the other hand, such a site might just as easily spark a feeling of vertigo, or fear of falling, or cause one to remark, "This is really tall (or deep)." A pulp mill might trigger an AI reaction of revulsion because of the nauseating smells. Or a comprehension of the grandeur or squalor of a site might cause one to have a sudden appreciation of beauty or ugliness. Other examples of AI might be claustrophobia, loneliness, fright, pleasantness, relaxation, enjoyment, etc.

AI need not be pronounced to be present; in fact, it may often be quite subtle and difficult to recognize. It may sometimes be a sudden, mild cognitive recognition of the abrupt change in perspective, or a slight surprise or alteration of attitude about the site. Some viewers who in the past have had little experience with direct contact with their emotions may have difficulty recognizing that they experience AI, and may even be convinced it doesn't happen to them. Such individuals must exercise a great deal of caution not to sublimate or suppress AI recognition, and require additional exposure to AI to help them learn to recognize and declare it appropriately.

The monitor also has a role to play in helping the viewer to recognize AI. Body language, eye movement, and specific speech patterns can all be cues to the experienced monitor that AI is present. The monitor must draw the viewer's attention to the existence of an undeclared AI when he observes the "symptoms" of an AI unrecognizable to the viewer. It is extremely important to properly recognize and declare (objectify) AI, since how one deals with it can determine the entire course of the session from that point on. The viewer may not work through AI. Aesthetic Impact must be recognized, declared, and allowed to thoroughly dissipate. Should the viewer err and attempt to work through AI, all information from that point on will be colored by the subjective filter of the emotional experience encountered, and AOL Drive and AOL "Peacocking" (discussed under AOL, below) can be expected to arise.

AI is dealt with in the following manner. Moving through Stage II, the viewer begins to debrief a cluster of two or more basic dimensionals. He suddenly realizes that the aperture is expanding, and that in conjunction he is having a subjective emotional reaction to the site--whether pronounced or mild. He then states aloud as he objectifies on his paper "AI Break". He then briefly says aloud and writes on the paper what the AI is. Declarations can be everything from a simple "Wow!" to "Disgusting." to "I like this place" to "Vertigo" to "I feel sick" to "This is boring" to "I'm impressed by how tall this is" to "Absolutely massive!" The viewer by taking this "AI Break" effectively disengages himself temporarily from the signal line and allows the emotional response to dissipate. The time required for this can vary from a few brief seconds for a mild AI to hours for one that is especially emphatic. It is important to note that, though many sites elicit essentially the same response in every individual who remote views it, each person is different than every other and therefore under certain circumstances and with certain sites AI responses may differ significantly from viewer to viewer. One example of this that has frequently been related is a small sandy spit off of Cape Cod, Massachusetts. One viewer, a highly gregarious woman who enjoys social interactions, when given the site responded that it made her feel bleak, lonesome, depressed, abandoned. On the other hand, a viewer who had spent a great deal of his time in nature and away from large numbers of other humans experienced the site as beautiful and refreshing. Since AI is subjective, such variations are not unexpected, and under the right circumstances usually appropriate.

F. Motion/Mobility:

Two variations of the concept of movement are recognized as being available to the viewer during Stage III. The first is the idea of motion at the site: an object or objects at the site may be observed as they shift position or are displaced from one location to another. For example, there may be automobile traffic present, a train moving through the area, or whirling or reciprocating machinery, etc.

"Mobility", the second movement concept, is the ability possessed by the viewer in Stage III to shift his viewpoint to some extent from point to point about the site, and from one perspective to another, i.e., further back, closer up, from above, or below, etc. This ability makes possible the production of trackers and sketches as described below. An additional feature this introduces is the ability to shift focus of awareness from one site to another using a polar coordinate concept. This is more fully explained under Movement/Movement Exercises, which follows.

G. Dimensional Expression on Paper:

1. Sketches:

a. Spontaneous sketches: With the expansion of the aperture and after dissipation of AI, the viewer is prepared to make representations of the site dimensional aspects with pen on paper. A sketch is a rapidly executed general idea of the site. In some cases it may be highly representational of the actual physical appearance of the site, yet in other cases only portions of the site appear. The observed accuracy or aesthetic qualities of a sketch are not particularly important. The main function of the sketch is to stimulate further intimate contact with the signal line while continuing to aid in the suppression of the viewer's subjective analytic mental functionings. Sketches are distinguished from drawings by the convention that drawings are more deliberate, detailed representations and are therefore subject to far greater analytic (and therefore AOL producing) interpretation in their execution.

b. Analytic sketches: Analytic sketches are produced using a very carefully controlled analytic process usually employed only when a satisfactory spontaneous sketch as described above is not successfully obtained. An analytic sketch is obtained by first

listing all dimensional responses obtained in the session, including those contained in the "A" components of the various coordinate I/A/B prompting sequences, in the order and frequency they manifest themselves on the session transcript. Each of these dimensional elements apparently manifests itself in order of its importance to the gestalt of which it is a part. So, for example, if in the first "A" component of the session one encounters "across, rising", these two would head the list, and their approximate placement on the paper will be determined by the viewer before any other. A second list is then compiled, listing all secondary attributes of the site. Finally, a list may be made if desired of any significant "details" that do not fit into the previous two categories.

In analytic sketching the intuitive part of the viewer's apparatus is not shut off. He must continue to attempt to "feel" the proper placement of the dimensional elements of the site. In fact, the purpose of this approach to sketching is to "reignite" the viewer's intuition. As each element on the primary list is taken in order, the viewer must "feel" the proper position for that element in relation to the others. If the dimensional element "round" is listed, it must be determined how a rounded element fits in with "across", "rising", "flat", "wide", "long", and any other dimensional elements that may have preceded it. When elements from the primary list are exhausted, the viewer may duplicate the process with those from the secondary list. If necessary and desirable, the viewer may proceed to the details list and assign them their appropriate locations.

2. Trackers:

Stage III contact with the site may on occasion produce an effect known as a tracker. This is executed by a series of closely spaced dots or dashed lines made by pen on paper and describes a contour, profile, or other dimensional aspect of the site. Trackers are formed in a relatively slow and methodical manner. The viewer holds pen in hand, lifting it off the paper between each mark made, thereby allowing the autonomic nervous system, through which the signal line is being channeled, to determine the placement of each successive mark. While constructing a tracker, it is possible for the viewer to spontaneously change from executing the tracker to executing a sketch, and back again.

3. Spontaneous Ideograms:

At any point in the sketch/tracker process ideogram may spontaneously occur. This most probably relates to a sub-gestalt of the site, and should be treated like any other ideogram. It will produce "A" and "B" components, S-2s, and so forth. Because of the possibility for the occurrence of these spontaneous ideograms with their potential for conveying additional important site information, viewers are strongly counseled to always keep their pen on paper to the greatest extent practical.

H. Movement/Movement Exercises:

An outgrowth of the viewer mobility concept involves the ability of the viewer to shift his focus from one site to other sites using a polar coordinate concept. This is often termed "S-2 movement" or "movement exercise", and is executed thusly. The viewer is given the coordinates for the base site, and the session proceeds as normal: I/A/B, S-2s, dimensionals, AI to Stage III sketches/trackers. When the monitor is confident that the viewer has successfully locked onto this primary site, he tells the viewer to "prepare for movement." The viewer accordingly places his pen on the left side of the paper, indicating he is ready for a new prompting coordinate as per convention. The monitor then tells the viewer to acquire the central site. The viewer responds with a very brief, few word description of the base site, whereupon the monitor gives a prompting statement in lieu of the usual geographic coordinate. This statement includes a distance and direction from the base site, and is couched in words as neutral, passive and non-suggestive (therefore less AOL inducing) as possible.

By way of example, let us assume that the base site is a large gray structure, and the secondary site to which the viewer's focus is to be moved is 8 1/2 miles northwest of the base site. The monitor will say "Acquire the site", to which the viewer responds approximately, "a large gray structure." The monitor then says 8 1/2 miles (to the) northwest something should be visible. Just as he would a geographic coordinate, the viewer objectifies this phrase by writing it down, places his pen on the paper to receive the ideogram, and progresses from there just as if he were processing any other new site.

Note, however, the very neutral way the monitor provided the prompting. He avoided such leading words as, "What do you see 8 1/2 miles northwest?" or "You should be able to see (hear/feel/smell) something 8 1/2 miles northwest." observe also that "motion words" ("move", "shift", "go", etc.) were also avoided. Words and phraseology of either type tends to cause the viewer to take an active role, directly attempting to perceive the site instead of letting the signal line bring the information to him. This sort of active involvement greatly encourages the development of AOL and other mental noise effects. Instead, the passive wording used by the monitor stimulates by the analytic component of the mind as little as possible, allowing uncontaminated signal line data to be received. Examples of acceptable passively framed words relating to sensory involvement are, "should be visible", "hearable", "smellable", "feelable", "tasteable", etc. In earlier stages sensory based wording would have been avoided as a catalyst to AOL. With the widened aperture in Stage III, however it may be used successfully.

This movement technique may be used any number of times, starting either from the original base site, or from one of the other subsequent sites to which the viewer's perception has been "moved".

I. Analytic Overlay (AOL) in Stage III:

1. AOL Matching:

With the expansion in aperture inherent in Stage III, and after appropriate AI, the AOL phenomenon develops to where a viewer's AOL may match or nearly match the actual signal line impression of the site. For example, if the site were Westminster Abbey, the viewer might produce the AOL of Notre Dame cathedral. Or he might even actually get an image of Westminster Abbey that nevertheless fills all the criteria for an AOL.

According to theory, the matching AOL is superimposed over the true signal line. It is however possible with practice to distinguish the vague parameters of the true signal line "behind" the bright, distinct, but somewhat translucent image of the AOL. The viewer must become proficient at "seeing through" the AOL to the signal line. Use of "seeing through" here must not be taken to imply any visual image in the accepted sense of the word, but rather as a metaphor best describing the perceptory effect that manifests itself.

2. AOL Drive:

Although mentioned before, AOL Drive becomes a serious concern beginning in Stage III. It occurs when the viewer's system is caught up in an AOL to the extent that the viewer at least temporarily believes he is on the signal line, even though he is not. When two or more similar AOLs are observed in close proximity, AOL drive should be suspected. AOL drive is indicated by one or more of the following: repeating signals; signal line ending in blackness; peculiar (for that particular viewer) participation in the signal line; and/or peacocking. Causes for AOL drive include accepting a false "B" component in Stage I; or accepting a false sketch or undeclared AOL in Stage III. Undeclared AOLs can spawn AOL drive in all other stages beyond Stage III as well. Once it is realized that AOL drive is present, the viewer should take an "AOL Break" (as discussed under STRUCTURE) , then review his data to determine at what point he accepted the AOL as legitimate data. After a

sufficient break the viewer should resume the session with the data obtained before the AOL drive began. Listed below are two subspecies of AOL drive.

a. Ratcheting: The recurrence of the same AOL over and over again as if trapped in a feedback loop.

b. AOL "Peacocking:" The rapid unfolding, one right after another, of a series of brilliant AOLs, each building from the one before, analogous to the unfolding of a peacock's tail.

J. Format:

Following is a sample format for Stage III:

(FORMAT FOR STAGE III)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Rising
Angle
Across
Down
Solid
B: Structures

STAGE II

(Sensory Data)

S-2: Gray
White
Rough
Gritty Texture
Noisy Mixture of Sounds
Warm
Moist
Smell of Fumes
Unclean Smell
Hazy

STAGE II

(Dimensionals)

D: Tall (beginning of dimensionals leading to AI and
Stage III sketching/tracking)
Wide
Long
Huge

AI BREAK

"Wow! I'm dizzy!"

STAGE III

(Sketch or Tracker)

AOL BREAK

Empire State Building

STAGE IV

A. Concept:

With the successful accomplishment of Stage I-II, the viewer has become subject to an enormous flood of information available from the site. Previously, such a flow of data would have been overwhelming, and those circumstances in Stages I through III in which the viewer found himself so inundated would have required the taking of a "Too Much Break." At this point, however, it becomes both possible and necessary to (1) establish a systematic structure to provide for the orderly, consistent management of the volumes of information that may be obtained, and (2) facilitate and guide the viewer's focusing of perceptions on ever finer and finer detail of the site. This is accomplished through the use of an information matrix which is illustrated below. Stage IV is a refinement and expansion of the previous structure to facilitate more complete and detailed decoding of the signal line.

B. Definitions:

Most of the terms used in a Stage IV matrix have been defined previously. Those that have not are explained as follows:

1. Emotional Impact: The perceived emotions or feelings of the people at the site or of the viewer. Sometimes the site itself possesses an element of emotional impact, which is imprinted with long or powerful associations with human emotional response.

2. Tangibles: Objects or characteristics at the site which have solid, "touchable" impact on the perceptions of the viewer, i.e., tables, chairs, tanks, liquids, trees, buildings, intense smells, noises, colors, temperatures, machinery, etc.

3. Intangibles: Qualities of the site that are perhaps abstract or not specifically defined by tangible aspects of the site, such as purposes, non-physical qualities, categorizations, etc.; i.e., "governmental", "foreign", "medical", "church", "administrative", "business", "data processing", "museum", "library", etc.

4. AOL/S: Virtually synonymous with the previously considered term "AOL Matching", AOL/Signal occurs when an AOL produced by the viewer's analytic mental machinery almost exactly matches the site, and the viewer can to some extent "look" through the AOL image to perceive the actual site. The advantage of AOL/S in Stage IV is that it allows the information to be used without calling a break. One can ask, "What is this trying to tell me about the site?" As an example, the viewer may perceive the Verazzano Narrows Bridge when in fact the site is actually the George Washington Bridge.

5. Dimensionals: "Dimensionals" have an even broader meaning here than in Stage III. In Stage IV, more detailed and complex dimensionals can be expected and are now considered to be in structure and therefore more reliable. "Spired", "twisted", "edged", "partitioned", etc. are only a few examples.

C. Stage IV Matrix:

To provide the necessary structure for coherent management of this information, matrix column headings are constructed across-the top of the paper thusly:

S-2 D AI EI T I AOL AOL/S

These headings stand for the following:

1. S-2: Stage II information (sensory data).
2. D: Dimensionals.
3. AI: Aesthetic Impact.
4. EI: Emotional Impact.
5. T: Tangibles.
6. I: Intangibles.
7. AOL: Analytic Overlay.
8. AOL/S: AOL/Signal.

D. Session Format and Mechanics:

As the viewer produces Stage IV responses (generally single words that describe the concepts received via the signal line) they are entered in the matrix under their appropriate categories. The matrix is filled in left to right, going from the more sense base Stage IIs and dimensionals towards the ever more refined information to the right, and top to bottom, following the natural flow of the signal line. Stage IV information, similar to that of Stage II, comes to the viewer in clusters. Some particular aspect of the signal will manifest itself, and the sub-elements pertaining to that aspect, will occur relatively rapidly to the viewer in the general right-to-left and top-to-bottom pattern just described. Some degree of vertical spacing can be expected between such clusters, an indication that each of these clusters represents a specific portion of the site.

Entries in a properly filled-in matrix will tend to move slantwise down the page from the upper left to lower right with some amount of moving back and forth from column to column. Stage IIs and dimensionals retain their importance in site definition, while AOLs and AIs, once they have been recognized and objectified, as such, do not require a major interruption in the flow of the signal line as was the case in previous stages. In fact, AOLs now frequently become closely associated with the site and may lead directly to "AOL matching", or AOL/Signal, as it is categorized in the matrix and described above. EI tends to manifest itself comparatively more slowly than information in other categories. If people are present, for example, EI pertaining to them may be effectively retrieved by placing the pen in the EI column of the matrix. Several moments of subsequent waiting may then be required for the signal to build and deliver its available information. Tangibles will frequently produce immediate sketches or ideograms, which lead to yet more intimate contact with the signal line.

Some degree of control over the order of information retrieval from the signal line can be exercised by the viewer, determined by which column he chooses to set his pen to paper. This acts as a prompting mechanism to induce the signal line to provide information pertinent to the column selected. For example, if more intangibles relating to the site are

desired, the pen may be placed in the "I" column to induce the extraction of intangible information from the signal line.

The Stage IV process can be very rapid, and care must be taken to accurately decode and record the data as it comes. However, if as sometimes happens the signal flow should slow, it is recommended that resting the pen on paper in the "EI" column may enhance retrieval of "EI" information, which in turn may potentially stimulate further signal line activity and acquisition.

E. Format:

A sample format for Stage IV follows: (On the next page.)

(FORMAT FOR STAGE IV)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

- A: Rising
Angle Across
Down, Solid
- B: Structures

STAGE II

(Sensory Data)

- S2: Rough
Smooth
Gritty Texture
Gray
White
Red
Blue
Yellow
Orange
Clean Taste
Mixture of Smells
Warm
Bright
Noisy

STAGE II

(Dimensionals)

- D: Tall
Rounded
Wide
Long
Open

AI BREAK

"Interesting."
"I like it here."

STAGE III

(Sketch or Tracker)

STAGE IV

S-2

D

AI

EI

T

I

AOL

AOL/S

Structures This place is neat. Doors Foreign Feeling A castle in a city.
Rough Windows Serious A church.
Smooth Colorful Sombre Notre
Dame Cathedral
Manmade Parapets Devoted
High Building Enthusiastic
Tall People Secular
Wide

(Sketch)

STAGE V

A. Concept:

Stage V is unique among the remote viewing stages thus far discussed in that it does not rely on a direct link to the signal line to obtain the information reported. Instead, data is derived through accessing the information already available below the liminal threshold in the brain and autonomic nervous system. This information is deposited in earlier stages when the signal line passes through the system and "imprints" data on the brain by causing cognitrons to form through the rearrangement of the brain's neuronal clusters into the appropriate patterns, roughly analogous to what occurs in a computer's memory storage when it receives a data dump.

Information "stored" in a cognitron can be accessed by a certain prompting methodology. In normal brain functioning, cognitrons are induced to deliver up the information they store through some stimulus delivered by the brain, much in the same way as a capacitor in an electronic circuit can be triggered to release its stored electric charge.

When properly prompted, the information released consists of sub-elements which together form the complete cognitron. For example, the concept "religious" may be represented by one complete cognitron (cluster of neurons); each neuron would store a sub-element of that cognitron. Hence, the cognitron for "religious" could have neurons storing data for the following elements: "quiet", "incense", "harmonious chanting", "bowed heads", "robes", "candles", "dimly lit", "reverence", "worship", "respect", etc. If attention is paid to what underlies the concept of "religious" as it is originally evoked in Stage IV, the sub-elements, which may themselves provide valuable information far beyond their collective meaning of "religious", may be broken out and assembled. These sub-elements as they are brought forth in Stage V are known as "emanations" ("emanate" literally defined means "to issue from a source, to flow forth, to emit, or to issue").

B. Definitions:

1. Objects: An object is a thing that can be seen or touched. "Objects" can be understood as those physical items present at the site that helped cause the cognitron to form in the viewer's mind and hence prompt his response of "religious", i.e., "robes", "candles", "incense", etc.

2. Attributes: An attribute is a characteristic or quality of a person or thing. "Attributes" applies to those characteristics of the site that contributed to cognitron formation and the aforementioned viewer response: "quiet", "dimly lit", "echoing", "large", etc.

3. Subjects: "Subject" is defined as something dealt with in a discussion, study, etc. "Subjects" are emanations that might serve a nominative function in describing the site, or be abstract intangibles, or they could be more specific terms dealing with function, purpose, nature, activities, inhabitants, etc., of the site: in the above example, "reverence", "worship", "respect", "harmonious chanting", etc.

4. Topics: "Topic" is defined as a subject of discourse or of a treatise; a theme for discussion. Closely related to "subjects", "topics" often prove to be sub-elements of one or more of the subjects already listed, and frequently are quite specific: "mass", "Catholic", "priest", "communion", and so forth. An interesting phenomenon to be here considered is that just as one of the subjects encountered may produce several topics, a topic itself may in turn be considered as a subject and produce topics of its own. This construction appears to be very hierarchical and "fractalized", with larger cognitrons being subdivided into smaller ones, which in turn can be further divided, and so on. In fact, any emanation thus "broken

out", or "stage-fived" can itself often be further "stage-fived", and subdivided into its own object/attribute/subject/topic categories.

C. Format and Structure:

Because extreme caution must be exercised to avoid phrases or promptings that might either induce AOL or otherwise unnecessarily engage the viewer's analytic mental processes, a sort of "hypo-stimulative" type of referral system must be used to "target" the viewer. This is accomplished by dividing the possible types of emanations obtainable into four categories: objects, attributes, subjects, and topics, then prompting the release of subliminally held information by saying and writing "Emanations", followed only by a question mark.

In actual execution, the Stage V format would look somewhat as follows:

Religious Objects Emanations? Emanations?	Religious Attributes Emanations?	Religious Subjects Emanations?	Religious Topics
Robes	Quiet	Worship	Mass
Candles	Dimly Lit	Reverence	Catholic Priest
Incense	Echoing	Respect	Communion
	Large	Harmonious	
		Chanting	

Note the arrangement of the prompters. First is written the word or concept being broken out. Directly under it is the particular category to be considered. Finally comes the word "emanations", followed by a question mark. This methodology was developed as the best means of directing a query into the neural "data storage area" of the subconscious without inadvertent hinting, suggestion, or engagement of analytic processes. The word "emanations" represents the sub-elements or component parts of the "religious" cognitron which emerged from the subconscious as a collective concept for these sub-elements. Because it possesses the combined neural energy of the aforementioned components, during Stage IV the overall cognitron-concept is able to pass into the conscious awareness of the viewer with relative ease. The sub-elements themselves, however, have insufficient impetus to individually break unaided through the liminal barrier into the consciousness of the viewer, and must intentionally be invoked through the Stage V process.

It is suspected that the most amount of information will probably be derived from attribute or topic categories, though at times both object and subject headings might provide significant volumes of information. If, as occasionally may happen, all four categories are prompted and no responses result, it can be supposed that one of two situations exist: the response being Stage is either already at its lowest form, or it is really AOL.

D. Implications:

The value of Stage V is readily apparent. Though the sum total of the information obtained quite validly might produce the overall cognitron of "religious" in the context of an RV session, once rendered down to its sub-elements and details the cognitron produces a wealth of additional information of use to the analyst.

E. Considerations:

The process has a few peculiarities and a few cautions to observe. First, one must be aware that not every cognitron necessarily produces responses for every category, and in those that do, some categories are inevitably more heavily represented than others. In general, the rule is that if the list of words that the viewer produces under the particular category

being processed does not flow smoothly, regularly, rapidly, and with obvious spontaneity, the end of accessible information has been reached. Therefore, if there is a pause after the last word recorded of more than a few seconds, the end of the cluster has probably been reached. On the other hand, if after the original prompting nothing comes forth spontaneously, there are probably no accessible emanations pertaining to the cognitron being processed in that category. For example, if the viewer just sits with pen on paper, with nothing to objectify after the viewer has written "religious", "topics" (or other category) and "emanations?" then topic-type information was probably not relevant to the formation of that cognitron. If such a situation should occur either at the beginning of a category or at the end of one more productive, the viewer should either on his own or with encouragement from the monitor declare an end to that particular category and move on to the next. Usually, the viewer is intuitively aware when more valid information remains to be retrieved and when the end of a cluster has been reached. To sit too long waiting for more information if none is readily available engages the analytic process and encourages the generation of AOL..

The viewer must also be aware that some responses might at one time or another appear in any one or more of the category columns. One example frequently given is "warm." Although one might consider this an attribute of some object-related word, as a concept of temperature "warm" could just as well show up in the "object" column itself; "electronic", on the other hand, is unlikely to be an object, but could easily fit into attribute, subject or topic columns.

F. Switches:

The "switch" is another issue that needs to be properly understood in conjunction with the Stage V process. Sometimes, the viewer will be busily recording a string of emanations under a particular category when suddenly emanations from another category intrude.

For example:

Religious Objects Emanations?

Robes
Candles
Hall
Quiet
Long
Dimly lit
Echoing

Notice that a few "object" words come through at first, to be replaced spontaneously by words more appropriate to the attribute category. This is known as a "switch"--a point in a Stage V chain where a sudden switch is made from one category to another. There are several possible causes for this. The first is that the viewer has in a sense skipped down a level in detail, and proceeds to provide sub-elements of information for the last valid item in the category--in the above example the words quiet, long, etc., are attributes of "hall", instead of objects belonging to religious."

A second possibility is that all emanations of a given category are exhausted without the viewer being conscious of the fact, and emanations from another category begin to intrude out of proper structure, as shown below:

Robes
Candles
Soothing

Dim
Peaceful
Decorated

Finally, it may be the case that no emanations of the proper type might manifest themselves, but only intruders from another category. Such a situation would indicate that no emanations, of the sort that would be expected for the prompted category are present, and that such emanations were obviously not important in the formation of the cognitron being "stage-fived".

To deal with a switch, one must task the system (after analyzing what has happened) using an alternative category suggested by the trend in the data line. In other words, if attributes are produced by the switch, one should shift to the attributed category and re-prompt the word/cognitron under examination.

G. AOL and Stage V:

Objects and Attributes may be considered "objective elements", in that like Stage IIs, these responses are much less likely to spark AOLS. Topics and Subjects, on the other hand, are "subjective, informational elements", and require special attention to avoid AOL contamination.

AOL, too, may lend itself to being "stage-fived". It is axiomatic in this RV theory system that analytic overlay is generally valid, site-related information which the analytic centers of the brain have simply taken and "embroidered" with memory associations and suggestive imagery. This implies that accurate information can possibly be derived from an AOL through the Stage V process. For the purposes of Stage V, these kernels of valid site-information are called "prior emanations." The format for "stage-fiving" AOLs is as follows:

AOL mosque Prior Emanations?

Large
Assembly
Religious decoration
Singing
Reverence
Scriptures
Clergy

When prompting valid prior emanations from an AOL, it is important to indicate only "AOL", and not say or write "AOL Break" as the viewer has been conditioned to do in most other circumstances involving AOL, since the word "break" is intended both to disengage the viewer from the signal line and to inform the viewer's system that the material occasioning the "break" was not desirable.

The prior emanations that result from "stage-fiving" an AOL tend to be a mixture of the four Stage V categories, selected words of which could presumably further be "stage-fived."

Finally, when normal AOL is encountered in the course of a Stage V cluster, which it sometimes is, it should be declared according to normal practice, and the category re-prompted if deemed appropriate, such AOL could no doubt also be subjected to Stage V reduction.

H. Format:

A sample format for Stage V follows: (On the next page.)

(FORMAT FOR STAGE V)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Rising
Angle Across
Down, Solid
B: Structures

STAGE II

(Sensory Data)

S-2: Rough
Smooth
Gritty Texture
Gray
White
Red
Blue
Yellow
Orange
Clean Taste
Mixture of Smells
Warm
Bright
Noisy

STAGE II

(Dimensionals)

D: Tall
Rounded
Wide
Long
Open

AI BREAK

"Interesting."
"I like it here."

STAGE III

(Sketch or Tracker)

STAGE IV

S-2	D	AI	EI	T	I	AOL
AOL/S	This place is neat.			Doors	Foreign Feeling	A castle in a city.
Rough			Windows	Serious		A church.
Smooth			Colorful		Somber	Notre
Dame Cathedral						
Manmade			Parapets		Devoted	
High			Building		Enthusiastic	
Tall			People	Secular		
Wide						

(Sketch)

AOL Break
"Church"
"Mosque"

STAGE V

Religious Objects Emanations?	Religious Attributes Emanations?	Religious Subjects Emanations?	Religious Topics
Emanations?			
Robes	Quiet	Worship	Mass
Candles	Dimly Lit	Reverence	Catholic Priest
Incense	Echoing	Respect	Communion
	Large	Harmonious	
		Chanting	

AOL Mosque Prior Emanations?

Large
Assembly
Religious
Decorations
Singing
Reverence
Scriptures
Clergy

STAGE VI

A. Concept:

Stage VI involves the three-dimensional modeling of the site. As such, it is in a sense the continuation of expression of the site's physical characteristics begun in Stage III. Stage VI modeling is a kinesthetic activity which appears to both quench the desire to produce AOL and act as a prompt to produce further information relating to the site--including not just the physical aspects being modeled, but other elements not directly associated with the modeling itself.

B. Functions of Modeling:

Stage VI modeling, has two functions:

1. Kinesthetic interaction with the site by describing the site with 3-dimensional materials, which facilitates the assessment of relative temporal* and spatial dimensional elements of the site, and;

**NOTE: An example of relative temporal assessment would be describing a site as being contemporary and modern, with an old world ambience, which the people of today visit to understand the past.*

2. Kinesthetic interaction with the site which effectively lowers the liminal threshold of the viewer by narrowing the RVer's attention field to specific locales (time/space). (Kinesthetic activity is space/time activity, such as moving an object from point A to point B. Not only has the object moved in space, it has also taken time to make the move. Everything in the physical universe is because of kinesthetic activity.)

C. RV Modality:

There are two types of kinesthetic activities in remote viewing--the detect mode and the decode mode. The detect mode includes those behaviors that act as progressively engineered stimuli to the RVer, which in Stage I involves writing the coordinate and in Stage III involves the rendering of a sketch, drawing, or tracker. In Stage VI this mode is represented by 3-dimensional model constructing. Decode kinesthetics, on the other hand, are objectifications which act as responses to the stimuli of the detect mode. Representing the decode mode are the Stage I ideogram, Stage II basics, Stage III dimensionals, the Stage IV matrix, and the Stage VI matrix, all of which are produced from the signal line. Stage V is neither detect nor decode as Stage V information comes from cognitrons formed subconsciously rather than from the signal line.

D. Discussion:

According to theory, as the viewer proceeds through the earlier Stages, his contact with the site is enhanced in quality and increased in extent. Stage VI involves the viewer in direct 3-dimensional modeling and assessment of the site and/or the relationship of Site "T" elements, one to another.

Stage VI may be engaged at several different junctures: after completion of Stage IV and/or Stage V. It can also be entered when Stage IV has stabilized, appropriate AI has been encountered and dealt with, and the viewer has become localized on a specific aspect of the site. Because Stage IV data is collected by "winking" around the site, thereby providing incongruent information, the stabilization/localization must occur prior to Stage

VI. After the Stage IV "T" has been modeled, the session can proceed moving to Stage V or by continuing further with Stage VI.

E. Session Mechanics:

As soon as the decision is made to proceed into Stage VI the viewer places in front of him the modeling material (usually clay) that has been kept nearby since the start of the session. At the same time, he also takes a blank piece of paper and writes a Stage VI Matrix on it. As the viewer proceeds to manipulate the modeling material into the form(s), dimensions, and relationships that "feel" right to him, he maintains as his concentrated effort the perception of the site details that are freed to emerge into his consciousness by the kinesthetic experience of the modeling process. These site data are recorded in their appropriate columns on the matrix as the Stage VI portion of the session continues.

1. Matrix: The Stage VI Matrix is identical in form to the Stage IV Matrix:

S-2 D AI EI T I AOL AOL/S

However, it is labeled "Stage VI" for both record keeping purposes and because that matrix pertains to a specific locale in time/space and not the entire site.

2. Considerations: In practice, the viewer constructs the Stage VI Matrix, sets it aside, constructs a 3-dimensional model of Stage IV "T's", and records information perceived from the signal line. During the modeling process, the viewer must:

- a. Focus his awareness on the signal line (not the model) and the information which will begin to flow as the model is constructed, and;

- b. Objectify that information within the prepared Stage VI Matrix. The viewer must keep in mind that the model does not have to be a precise or accurate rendering. It is the objectified information resulting from the modeling that is IMPORTANT.

F. Format:

Following is the format for a typical Stage VI session: (On the next page.)

(FORMAT FOR STAGE VI)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Rising
Angle Across
Down
Solid

B: Structures

STAGE II

(Sensory Data)

S-2: Rough Smooth
Gritty Texture
Gray
White
Red
Blue
Yellow
Orange
Clean Taste
Mixture of Smells
Warm
Bright
Noisy

STAGE II

(Dimensionals)

D: Tall
Rounded
Wide
Long
Open

AI BREAK

"Interesting."
"I like it here."

STAGE III

(Sketch or Tracker)

STAGE IV

S-2	D	AI	EI	T	I	AOL
AOL/S	This place is neat.			Doors	Foreign Feeling	A castle in a
Structures						city.
Rough			Windows		Serious	A church.
Smooth			Colorful		Somber	Notre
Dame Cathedral				Parapets	Devoted	
Manmade			Building		Enthusiastic	
High			People	Secular		
Tall						
Wide						

(Sketch)

STAGE V

Religious Objects Emanations?	Religious Attributes Emanations?	Religious Subjects Emanations?	Religious Topics
Emanations?			

Robes	Quiet	Worship	Mass
Candles	Dimly Lit	Reverence	Catholic Priest
Incense	Echoing	Respect	Communion
	Large	Harmonious	Large Assembly
		Chanting	Religious Decorations
			Singing
			Reverence
			Scriptures
			Clergy

AOL Mosque Prior Emanations?

Large
Assembly
Religious
Decorations
Singing
Reverence
Scriptures
Clergy

STAGE VI

(This matrix is filled in while viewer is constructing the model.)

S-2	D	AI	EI	T	I	AOL	AOL/S
Cold				Hand-hewn stones		Very Old	Church
Tall				Gray	War	Damaged Monument	
Straight					Rough	International Feeling	
Rectangular				Very Large			
High				Dreary Climate			
Wide				Rubble			
				Separate Structure			

AI BREAK

"This is really neat!"

"It feels very familiar."

"Modern."

"Same purpose as other structure."

"Church."

"New church and old church are the

same."

"Cosmopolitan Atmosphere."

"War Atrocities."

VIEWER'S SUMMARY:

Site is composed of two churches. One church, which is old and made of hand-hewn stones, has been damaged by war. There is a lot of rubble around it. The new church is very modern in design. Both are located in an area with a cosmopolitan atmosphere and an international flavor. The older church has been left as a monument to remind the people of today of the war atrocities of the past. The new church now serves the same purpose as the older church did at one time--a house of worship.

**NOTE: At the end of a session, the viewer will often produce a short summary of the data contained in session structure as an aid in tying together the information derived from the signal line.*

FEEDBACK NOTE: Site is the new Kaiser Wilhelm Church and the war-torn older Kaiser Wilhelm Church, which are side-by-side in Berlin, Germany. The older church, demolished by bombing during World War II, has been left to stand as a monument and a reminder to all who visit.

GLOSSARY

Absorption: Assimilation, as by incorporation or by the digestive process.

"A" Component: The "feeling/motion" component of the ideogram. The "feeling/motion" is essentially the impression of the physical consistency (hard, soft, solid, fluid, gaseous, etc.) and contour/shape/motion of the site.

Aesthetic: Sensitivity of response to given site.

Analytic Overlay (AOL): Subjective interpretation of signal line data, which may or may not be relevant to the site; the analytic response of the viewer's mind to signal line input. An AOL is usually wrong, especially in early stages, but often does possess valid elements of the site that are contained in the signal line.

AOL Drive: This occurs when the viewer's system is caught up in an AOL to the extent that the viewer at least temporarily believes he is on the signal line, even though he is not. When two or more similar AOLs are observed in close proximity, AOL drive should be suspected. AOL drive is indicated by one or more of the following: repeating signals; signal line ending in blackness; peculiar (for that particular viewer) participation in the signal line; and/or peacocking.

AOL Matching: The viewer must become proficient at "seeing through" the AOL to the signal line. Use of "seeing through" here must not be taken to imply any visual image in the accepted sense of the word, but rather as a metaphor best describing the perceptory effect that manifests itself.

AOL Signal (AOL/S): (Stage IV) Virtually synonymous with "AOL Matching," AOL/Signal occurs when an AOL produced by the viewer's analytic mental machinery almost exactly matches the site, and the viewer can to some extent "look" through the AOL image to perceive the actual site.

Aperture: An opening or open space; hole, gap, cleft, chasm, slit. In radar, the electronic gate that controls the width and dispersion pattern of the radiating signal or wave.

Attributes: An attribute is a characteristic or quality of a person or thing. "Attributes" applies to those characteristics of the site that contributed to cognitron formation and viewer response: "quiet", "dimly lit", "echoing", "large", etc.

Auditory: Of or pertaining to hearing, to the sense of hearing, or to the organs of hearing. Perceived through or resulting from the sense of hearing.

Automatic vs. Autonomic: Reception and movement of the signal line information through the viewer's system and into objectification is an autonomic process as opposed to an automatic one, which itself implies an action arising and subsiding entirely within the system rather than from without.

Autonomic Nervous System (ANS): A part of the vertebrate nervous system that innervates smooth and cardiac muscle and glandular tissues, governs actions that are more or less automatic, and consists of the sympathetic nervous system and the parasympathetic nervous system.

"B" Component: The first (spontaneous) analytic response to the ideogram and "A" component.

Break: The mechanism developed to allow the system to be put on "hold," providing the opportunity to flush out AOLs, deal with temporary inclemencies, or make system

adjustments, allowing a fresh start with new momentum. There are seven types of breaks: analytic overlay (AOL), aesthetic impact (AI), AOL-Drive (AOLD), personal inclemency (PI), bilocation (Bilo), confusion (Conf), and too much (TM).

Coding/Encoding/Decoding: The information conveyed on the signal line is "encoded," that is translated into an informational system (a code) allowing data to be "transmitted" by the signal line. Upon receiving the signal, the viewer must "decode" this information through proper structure to make it accessible. This concept is very similar to radio propagation theory, in which the main carrier signal is modulated to convey the desired information.

Cognitron: A cognitron is an assemblage of neurons, linked together by interconnecting synapses, and which when stimulated by the mind's recall system produce a composite concept of their various subparts. Each neuron is charged with an element of the overall concept, which when combined with the elements of its fellow neurons produces the final concept which the cognitron represents. As a human learns new facts, skills or behaviors, neurons are connecting into new cognitrons, the connecting synapses of which are more and more reinforced with use.

Conscious: Perceiving, apprehending, or noticing with a degree of controlled thought or observation; recognizing as existent, factual, or true. Recognizing as factual or existent something external. Present especially to the senses. Involving rational power, perception, and awareness.

Coordinate: Any one of a set of numbers used in specifying the location of a point on a line, in space, or on a given plane or other surface (latitude and longitude).

Coordinate Remote Viewing (CRV): The process of remote viewing using geographic coordinates for cueing or prompting. (See remote viewing entry below.)

Diagonal: Something that extends between two or more other things; a line connecting two points of intersection of two lines of a figure.

Dimension: Extension in a single line or direction as length, breadth and thickness or depth. A line has one dimension, length. A plane has two dimensions, length and breadth. A solid or cube has three dimensions, length, breadth and thickness.

Drawing: The act of representing something by line, etc.

Emanations: The neuronal inputs that helped form cognitrons producing conscious responses in remote viewing. Emanations can be evoked, decoded, and objectified in the Stage V process.

Emotional Impact: (Stage IV) The perceived emotions or feelings of the people at the site or of the viewer. Sometimes the site itself possesses an element of emotional impact, which is imprinted with long or powerful associations with human emotional response.

Evoking: (evoke: "to call forth or up; to summon; to call forth a response; elicit".) Iteration of the coordinate or alternate prompting method is the mechanism which "evokes" the signal line, calling it up, causing it to impinge on the autonomic nervous system and unconsciousness for transmittal through the viewer and on to objectification.

Feedback: Those responses provided to the viewer during sessions in the early stages of the remote viewing training process to indicate if he has detected and properly decoded site-relevant information; or, information provided at some point after completion of the RV session or project to "close the loop" as it were, providing the viewer with closure as to the site accessed and allowing him to assess the quality of his performance more accurately.

First-Time Effect: In any human activity or skill a phenomenon exists known as "beginner's luck." In coordinate remote viewing, this phenomenon is manifest as especially successful performance at the first attempt at psychic functioning, after which the success rate drops sharply, to be built up again gradually through further training.

Gestalt: A structure or configuration of physical, biological, or psychological phenomena so integrated as to constitute a functional unit with properties not derivable from its parts in summation.

Horizontal: Parallel to the plane of the horizon.

I/A/B Sequence: The core of all CRV structure, the "I/A/B" sequence is the fundamental element of Stage I. It is composed of the ideogram; the "A" component, or "feeling/motion"; and the "B" component, or first analytic response to the signal line.

Idea: Mental conception; a vague impression; a hazy perception; a model or archetype.

Ideogram: A picture, a conventionalized picture, or a symbol that symbolizes a thing or an idea but not a particular word or phrase for it. In coordinate remote viewing, the reflexive mark made on the paper as a result of the impingement of the signal on the autonomic nervous system and its subsequent transmittal through this system to the arm and hand muscles, which transfers it through the pen onto the paper. There are four types of ideograms: single, double, multiple, and composite.

Impact: A striking together; changes, moods, emotions, sometimes very gross, but may be very weak or very subtle.

Inclimencies: Personal considerations, such as illness, physical discomfort, or emotional stress, that might degrade or even preclude psychic functioning.

Intangibles: (Stage IV) Qualities of the site that are perhaps abstract or not specifically defined by tangible aspects of the site, such as purposes, non-physical qualities, categorizations, etc.; i.e., "governmental", "foreign", "medical", "church", administrative, "business", "data-processing", "museum", "library", etc.

Learning Curve: The graphic representation of the standard success-to-session ratio of a remote viewer trainee. The typical curve demonstrates high success for the first one to a few attempts, a sudden and drastic drop in success, then a gradual improvement curve until a relatively high plateau is reached.

Limen: The threshold of consciousness; the interface between the subconscious and conscious.

Liminal: At the limen, verging on consciousness.

Mass: Extent of whatever forms a body--usually matter.

Matrix: Something within which something else originates or takes form or develops. A place or point of origin or growth.

Mobility: The state or quality of being mobile.

Monitor: The individual who assists the viewer in a coordinate remote viewing session. The monitor provides the coordinate, observes the viewer to help insure he stays in proper structure (discussed below), records relevant session information, provides appropriate feedback when required, and provides objective analytic support to the viewer as necessary. The monitor plays an especially important role in training beginning viewers.

Motion: The act or process of moving.

Neuron: "A nerve cell with all its processes." The apparent fundamental physical building block of mental and nervous processes. Neurons are the basic element in the formation of cognitrons, and may be linked into varying configurations by the formation or rearrangement of synapse chains.

Noise: The effect of the various types of overlay, inclemencies, etc. that serves to obscure or confuse the viewer's reception and accurate decoding of the signal line.

Objectify: To cause to become or to assume the character of an object. To externalize visually.

Objectification: The act of physically saying out loud and writing down information. In coordinate remote viewing methodology, objectification serves several important functions: recording of information derived from the signal line; re-input of information into the system as necessary for further prompting; and expelling of non-signal line derived material (inclemencies, AOLs, etc.,) that might otherwise clutter the system and mask valid signal line data.

Objects: (Stage V) A thing that can be seen or touched. "Objects" can be understood as those physical items present at the site that helped cause the cognitron to form in the viewer's mind and hence prompt his appropriate response.

Overtraining: The state reached when the individuals learning System is over-saturated and is "burned out," analogous to a muscle that has been overworked and can no longer extend or contract until it is allowed to rest and rebuild fibers that have been broken down by the stress, or reinforce those that have been newly acquired by new demands placed upon the muscle.

Peacocking: The rapid unfolding, one right after another, of a series of brilliant AOLs, each building from the one before, analogous to the unfolding of a peacock's tail.

Perceptible: That which can be grasped mentally.

Prior Emanations: Those emanations which are responsible for the formation of cognitrons on which AOLs are based. Prior emanations, like other emanations, may be profitably decoded and objectified in Stage V.

Prompt/Prompting: To incite to move or to action; move or inspire by suggestion.

Ratcheting: The recurrence of the same AOL over and over again as if trapped in a feedback loop.

Rendering: Version; translation; drawing (often highly detailed).

Remote View: Acquire, through perception, information about a site that is at a different physical location or in a different time frame than that of the person reporting.

Remote Viewer: Often referred to in the text simply as "viewer," the remote viewer is a person who employs his mental faculties to perceive and obtain information to which he has no other access and of which he has no previous knowledge concerning persons, places, events, or objects separated from him by time, distance, or other intervening obstacles.

Remote Viewing (RV): The name of a method of psychoenergetic perception. A term coined by SRI-International and defined as "the acquisition and description, by mental means, of information blocked from ordinary perception by distance, shielding, or time."

Self-Correcting Characteristic: The tendency of the ideogram to re-present itself if improperly or incompletely decoded.

Sense: Any of the faculties, as sight, hearing, smell, taste, or touch, by which man perceives stimuli originating from outside or inside the body.

Sensory: Of or pertaining to the senses or sensation.

Signal: A sign or means of communication used to convey information. In radio propagation theory, the modulated carrier wave that is received by the radio or radar receiving set.

Signal Line: The hypothesized train of signals emanating from the matrix and perceived by the remote viewer, which transports the information obtained through the coordinate remote viewing process.

Sketch: To draw the general outline without much detail; to describe the principle points (idea) of.

Space: Distance interval or area between or within things. "Empty distance."

Spontaneous ideogram: An ideogram that presents itself at any time in the session other than the initial Stage I I/A/B sequence. As with any ideogram, the A and B components should be decoded and objectified, followed by Stage IIs, etc.

Subconscious: Existing in the mind but not immediately available to consciousness; affecting thought, feeling, and behavior without entering awareness. The mental activities just below the threshold of consciousness.

Sub-Gestalt: Each major gestalt is usually composed of a number of smaller or lesser elements, some of which may in and of themselves be gestalts in their own right. A sub-gestalt, then, is one of two or more gestalts that serve to build a greater "major" gestalt.

Subjects: "Subject" is defined as something dealt with in a discussion, study, etc. "Subjects" are emanations that might serve a nominative function in describing the site, or be abstract intangibles, or they could be more specific terms dealing with function, purpose, nature, activities, inhabitants, etc., of the site.

Subliminal: Existing or functioning outside the area of conscious awareness; influencing thought, feeling, or behavior in a manner unperceived by personal or subjective consciousness; designed to influence the mind on levels other than that of conscious awareness and especially by presentation too brief and/or too indistinct to be consciously perceived.

Supraliminal: Above the limen; in the realm of conscious awareness.

Switch: The tendency of emanations in Stage V categories to switch to emanations of a different category due to various situations arising in Stage V.

Synapse: The interstices between neurons over which nerve impulses must travel to carry information from the senses, organs, and muscles to the brain and back, and to conduct mental processes.

Tactile: Of, pertaining to, endowed with, or affecting the sense of touch. Perceptible to the touch; capable of being touched, tangible.

Tangibles: (Stage IV) Objects or characteristics at the site which have solid, "touchable" impact on the perceptions of the viewer, i.e., tables, chairs, tanks, liquids, trees, buildings, intense smells, noises, colors, temperatures, machinery, etc.

Topics: (Stage V) "Topics" is defined as a subject of discourse or of a treatise; a theme for discussion". Closely related to "subjects," "topics" often prove to be sub-elements of one or more of the subjects already listed, and frequently are quite specific.

(To) Track: To trace by means of vestiges, evidence, etc., to follow with a line.

Tracker: A graphic representation made on paper by a remote viewer describing the outline or contour of a site or aspect of a site, produced by a series of small dots or lines.

Unconscious: Not marked by conscious thought, sensation, or feeling.

Vertical: Perpendicular to the plane of the horizon; highest point/lowest point (i.e., height or depth).

Vision: One of the faculties of the sensorium, connected to the visual senses out of which the brain constructs an image.

Volume: A quantity; bulk; mass; or amount.

Wave: A disturbance or variation that transfers itself and energy progressively from point to point in a medium or in space in such a way that each particle or element influences the adjacent ones and that may be in the form of an elastic deformation or of a variation of level or pressure, of electric or magnetic intensity, of electric potential, or of temperature.

OPEN SOURCE CRV

A guide to using the military CRV manual to learn Remote viewing

By Daz Smith

Version: 2.0

Introduction

I decided to create this document for people to use with the Official military CRV/ Remote Viewing manual that can be found online at:

PJ's Firedocs

Remoteviewed.com - CRV manual

Over the years I have seen Remote Viewing grow from a small selected group of interested 'Stargate email group' addicts to a new catchword that every tom, dick and psychic now uses to explain their wares. During this time I have seen people who desperately want to learn this skill flounder with the technical elements of the CRV manual as they try to use this as a basis for learning how to Remote View.

In the words from Paul Smith an ex military remote viewer who responded to my putting the manual online in 1998:

" It wasn't intended as a training manual per se, and certainly not as a stand alone training manual. Its primary purpose was to capture and preserve for posterity Ingo's methodology. The very first page declares that it was "prepared to serve as a comprehensive explanation of the theory and mechanics" of CRV, and as a "guide for future training programs." We certainly didn't develop it as a "how to." Since we always assumed any further training to be done would either involve Ingo or someone who had already been trained. "

Paul H. Smith
Austin, TX, 3 July 1998

Paul's excellent book; [Reading the Enemies Mind](#) - can be bought from him [here!](#)

What I have tried to create with this document is a simplified description of the CRV process that can be used in tandem with the CRV manual to learn Remote viewing. I may be wrong on some of my interpretations of the CRV process, or I may deviate from the original trained CRV method by a few degrees, this is due to me learning CRV nine years ago and some of the theory and practices are a little fuzzy over time.

This document is NOT a full and complete training method. It is a guide or what and how I interpret the CRV process and how I work with it. The best way to learn Remote viewing is and probably always will be with one of the original ex military viewers or Ingo Swann, but as this approach is out of reach both financially and physically for most of us, I have created this GUIDE for you to use.

If I have seen further it is by standing on the shoulders of giants.

Isaac Newton, February 5, 1675

Daz Smith 25.7.2005

What is Remote Viewing?

Remote viewing is the magical ability to gather information about a target, which can be anything at anytime and anywhere.

Remote viewing is a mental martial art that takes the raw nugget of human psychic ability and moulds it using a set of scientifically created stages. These stages act to filter the psychic data gathered during remote viewing sorting the 'noise' from the raw 'real' impressions.

Remote viewing isn't how it sounds - like viewing a movie in your head, it's a gradual opening of a window to the target, where each impression builds on the one before, slowly revealing the target piece by piece. This process involves more than vision, including; touching, tasting, smelling, hearing, or you can go into, above, or below the target, wherever you want or need to go to get the information.

There are no limitations within remote viewing. The only limitation is YOU and YOUR mind!

Tools & getting started

Tools:

CRV Remote viewing requires tools in the form of:

- A stack of white A4 paper
- A flowing black pen
- Modelling clay - *for ease of use I have found that the little tubs of children's Play Doh are fantastic for this as they are transportable - last forever - and are easily packaged.*
- *Oh and of course an open/learning state of mind!*

Getting started:

Firstly pick a time of the day where you can spend anything up to 2 hours remote viewing. This includes a cool down, the remote viewing session and any analysis at the end.

A cool down period is definitely recommended before any remote viewing practices. Day-to-day living creates a lot of busy noise within our daily lives and this needs to be subdued before any successful remote viewing session and practice can start. The mind and body must be relaxed and ready to work together.

Meditation is clearly the best process to create a relaxed mind and body state. This can be done in quiet or by listening to specially created tapes or music. A cool down period of at least fifteen minutes is recommended.







The Monroe Institute have a great and ever expanding range of specially created meditation music on CD. This music has been especially created to promote altered states of consciousness - so its worth giving the a try - <http://hemisyncforyou.com>

Try to pick a reasonably quiet space to practice, try to make this un-cluttered with minimal distractions and noise. Make sure you are comfortably seated and that your clothes also feel comfortable. Remove any distracting objects and things with high vibrant colours from your surroundings, use the toilet, hide the phone and relax!

The CRV process

CRV is split into a six-stage process. Each of these stages further opens an aperture to the target allowing more information at each stage of the process to filter through. Each stage has a set level of 'information' that can flow through the aperture. This serves to gradually build an accurate picture of the target rather than getting say 'two pieces' of information and guessing.

Below we have indicated the aperture and how this expands at each stage of the process revealing more of the target and allowing more accurate data through. We have also indicated the level of data allowed at each stage.

Stage:1		across, down, across - strcuture, hard	Basic Gestalts
Stage:2		grey, hard, solid, cold - blue, open, space long, tall, linear, reaching	Sensory data
Stage:3		tall, used, view, people, height diagonal struts, conncteted, composed, metal, linked, supporting.	Dimensional data & advanced sensory data
Stage:4		cold, tall, linear, metal struts, welded formed, pinacled, shape, visitors, people height, view blue sky	Advanced sensory & dimensional data and freedom to explore
Stage:5		Visitors - people, from elsewhere, visit, tour, photo, go up, explore. Tour - tourist, the top, view, height, romantic, view.	Data interogation to squeeze more data from the target
Stage:6		Tall, reaching a point. connected, metal, struts visited by tourist. Romantic location people go up views and blue sky THE EIFFEL TOWER!	Modelling the target and consolidating the data into an overall data picture

Important CRV terms

Structure:

As said many times in remote viewing circles; 'structure, structure, structure - content be damned'

Keeping to the set structure is THE most important part of the CRV staged process. The stages are created to flow from one to another, and within each stage there are set tasks that have to be done in sequence. These involve formatting of each page, and objectifying data too strong for that stage as AOL's.

The best definition of structure comes from the military CRV manual;

"Structure is the key to usable RV technology. It is through proper structure-discipline that mental noise is suppressed and signal line information allowed to emerge cleanly. As expressed by one early student, "Structure! Content be damned!" is the universal motto of the remote viewer. As long as proper structure is maintained information obtained may be relied on. If the viewer starts speculating about content--wondering, "what it is"--he will begin to depart from proper structure and AOL will inevitably result."

AOL (analytical Overlay):

In the most basic terms an AOL is a guess! The mind sees data coming in from the target like; Tall, hard, constructed - and you get a guess of lighthouse.

If there is no backup data in the stage or previous stages to indicate a 'lighthouse' like; 'light, beaming, guiding' then the data tall, hard, constructed - could be anything from a tower, to a telegraph pole. Or it could just be a lighthouse. But you need more data before you can say this. So when this happens we objectify and mark that piece of data as an AOL.

An AOL is usually wrong but will have some valid elements of the site that cause the AOL/Guess to generate.

When I get an AOL I write it in the specific location (shown later) I then put my pen down for a second and say the AOL out loud, signalling my acknowledgement of the data. If I don't do this, the data becomes a nagging irritation hanging around in my mind. Objectifying the AOL allows you to move on freely. *This process is covered in the section 'Breaks' in Military CRV the manual.*

One rule of thumb is that if the image in your mind is clear and sharp - it's probably an AOL.

Ideogram:

A reflexive mark made by the viewer when first contacting the target. Ideograms to me are like a personal language. Everyone has a different way of doing them, visual shorthand. Ideograms generally take two forms;

Single - a single drawing that represents a single target element


Multiple - an ideogram with several linked drawings showing several target elements

Stage 1 - CRV format

CRV structure denotes that there is a set format, which carries on through all the stages. This promotes clear recording of remote viewing data and also acts as a deflector giving the mind something to occupy itself with when moving between stages - this stops it from enquiring and starting to guess at the data, creating noise.

The overall page format for the Stage: 1 is:

- Page number - *top left*
- Stage: - *top/middle*
- Viewer name - *or nom de plume - top right*
- Date of session - *below name*
- Time of session - *below date*
- I (inclemency's) - *how the viewer feels before they are about to start.*
- Breaks column - *right hand side - to record AOL's*
- The target coordinate or name - *left*
- Ideogram - *immediately after the coordinate*
- A: decode data
- B: data

Page:1	Stage: 1	Daz
i: feel great!		25.07.05
		1.00pm
xxxx-1234		Breaks:
		
A: across, down, across		
Hard		
B: structure		
		Aol-B
		Church!

Stage 1 - The Ideogram process

The objective of Stage 1 is to make contact with the target and to record the elements that make the target what it is (*its Gestalts*). To do this we use Ideograms.

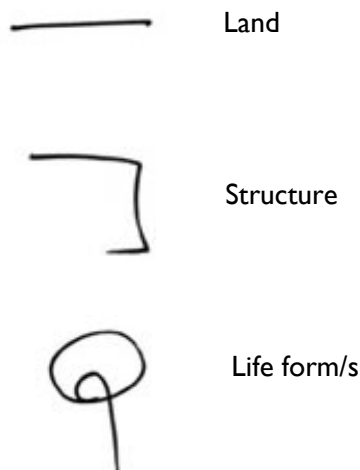
Because most viewers will now work from home without a monitor they will generally give themselves the target prompting information - the coordinate. The viewer then writes this on the left hand side of the paper (as per the diagram) then immediately executes an ideogram.

Within stage1 we create an ideogram for each of the target elements and then decode this ideogram recording very basic data. This is generally done between three and six times, which then signals a move on to stage 2.

Ideograms set the foundations for the entire remote viewing session so it's very important to follow structure when doing stage 1.

The Ideogram

Simply put ideograms are quick visual sketches of the target broken down into its **most basic form**. To show this works the target of the Eiffel Tower could be broken down into these ideograms:



To me, the ideogram process becomes an intuitive visual shorthand learnt and then created differently by each individual remote viewer. There are two schools of thought on Ideograms;

1. The ideograms are different every time you do it - no set pattern - school of thought
2. The ideograms are generally set, practiced and learnt - school of thought.

I belong to the second. When learning MY ideograms I keyed myself with the major gestalts over and over until on reflex I drew a corresponding mark with each keyed word.

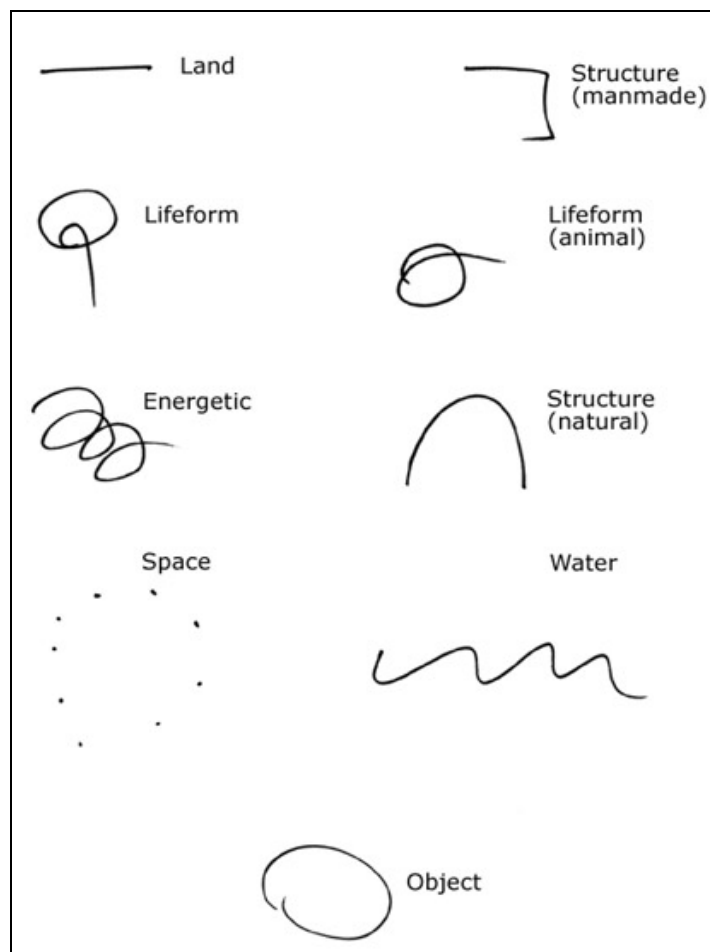
This created an ideogram language within me that can now decode most targets. If a target has an element not in my 'local' vocabulary then the process is intelligent enough to create a new ideogram - which also then indicates to me something different or new about the target.

I find that Ideogram drills are a great way to create and establish YOUR ideogram 'shorthand'. Get a friend to randomly say out loud key target gestalts like;

1. Land,
2. manmade structure,
3. natural structure,
4. life form,
5. space,
6. object,
7. energy,
8. water,
9. gaseous.

As they do this, as fast as you can, record a sketch or scribble that feels instinctive. Over time get the person to speed up their keying and try to keep up with your ideograms. This exercise will also help establish your ideogram shorthand - and its also fun!

My common ideograms are:



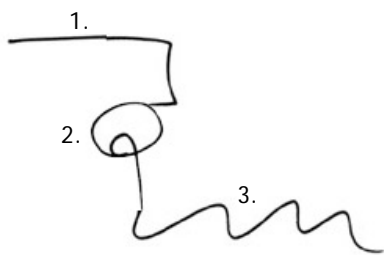
Use these as a guide to start and if something else develops - then great! Remember Ideograms are specific to you and are your personal language that will help YOU decode the target.

In the hundreds of remote viewing sessions I have done the one accurate constant are the ideograms. If I feel like I maybe off target or influenced by an AOL then I just write the target coordinates and do an ideogram to get me back on focus. This can then be probed and the data flow restarted.

Creating YOUR Ideogram language will take time and effort but believe me once you have this down you will understand how accurate and powerful a tool they can be. I have had discussions with other remote viewers online and some of these have dropped or don't use Ideograms - I would say that this is a huge mistake, and if you want to follow the CRV process - then learn your ideograms ☺.

Multiple ideograms:

Sometimes I get Ideograms come thru as multiple Ideograms. Here all the target gestalts are combined in one ideogram.



Using my Ideogram language (above) I can decode this as three ideograms;

1. Structure
2. Life form/s
3. Water

Depending on how your Ideogram language develops you may get multiple ideograms as well, don't worry this isn't a mistake, just separate them and decode - remembering everyone does Ideograms differently as they are a personal language and expression.

The Official Military CRV manual does go in-depth into other forms of Ideogram and how to decode them so please refer to this for more information.


Decoding the Ideogram

So you have your ideogram language established. You have recorded your first ideogram after the target coordinate on the page (*example page 7*). Now its time to decode the Ideogram and record the data.

After creating your ideogram you move your pen to the right of the Ideogram and write;

A:

Here you write the feeling and motion of the site manifested within the ideogram you have drawn, for example;


 A: across, down, across
Hard

The 'across down across' data is the motion part of the decoding and the 'Hard' is the feeling part of the decode. Generally the feeling component will be one of these impressions; Hard, soft, gaseous, wet, fluid.

Immediately after the A; component the viewer then records the B component;

B:

This will be the first analytical response to the ideogram and data. From my ideogram language I know this to be a 'structure' so I write this.

 A: across, down, across
Hard
B: structure

The viewer then repeats this process a number of times. How many? Only you will know when you have them right and get a feeling that its time to move on.

If anything other than the level of data shown here pops into your mind at ANY time - then this needs to be recorded in the BREAKS column as an AOL (*see page 7 diagram*).

For example when you write Structure - if you get 'oh it could be a church' pop into your head or something similar - its too much information for Stage 1 so AOL it! It's only your mind trying to interpret what has flowed in and is making a guess!

In Summary:

- You format your page
- You write coordinate
- You create an ideogram
- You decode A & B
- You repeat
- You move on!

Stage 2 - Sensory data

Stage:2 page format:

Page:2	Stage: 2	Daz
xxxx-1234		Breaks:
A: voices,		
T1: hard, cold, solid		Aol-B
T2: warm		Church!
V-		
Colors: grey, red, blue		
Lum: bright		
Cont: high		
T3: bitter, salty, gritty		
O: fresh, food!		
E: buzzing		
D: tall, long, lines		
A1: This target feels nice		

The previous stage opened an aperture to the target and allowed very basic target data to come through. Stage 2 will build on those initial impressions opening the aperture further still.

Stage2 data is sensory data - which means its comes from the five physical senses as if you were at the target. These are:

- Touch
- Smell
- Sound
- Sight
- Taste

From this point forward the target data tends to come in small clusters of words. For example;

Red, green and dark grey!

It seems that when writing one piece of data on the paper this easily allows another to quickly follow and be recorded. *(How this all works is due to how the brain stores information - but this is all you need to know for now)*. Within stage 2 only basic sensory words are allowed, anything else is considered out of structure, and when out of structure the data is an AOL.

Now this is one of those areas where the CRV methodology I have been taught differs from the CRV manual format of recording stage2 data. In the Official CRV manual and in ex military sessions I see that they record basic stage 2 data after each ideogram. I have been taught to do it another way and as this is what I know this is what I have presented. As I said this document is a guide not a definitive solution.

I format the page (as above) and in a column down the left hand side write these elements:

A: (auditory - sounds at the target) - *I ask can I hear anything at the target?*

T1: (touch at the target) - *if I touch the target what does it feel like?*

T2: (temperature at the target) - *What is the temp at the target - cold, warm, hot?*

V- (visuals - sub divided below into three sections)

Colours: (colours at the target) - *do I see any colours?*

Lum: (luminescence at the target) - *is the target bright, dark?*

Con: (contrast at the target) - *what is the contrast at the target like?*

T3: (taste at the target) - *if I lick the target what does it taste like?*

O: (olfactory or smells at the target) - *does the target smell?*

E: (energies at the target) - *can I feel any energies at the target?*

D: (dimensional at the target) - *do I see any horizontal, vertical or diagonals?*

AI: (Aesthetic impact OR how do you feel about the target?)

After I write the category header, for example;

A:

I then ask myself do I hear any sounds at the target? - Whatever pops into my head I then write down next to the A. - this is psychic or RV data.

Remember don't ever filter anything out, if it pops in to your mind and is in keeping with the allowed data for that stage - record it. If the data is too high, record it as an AOL and move on!

I repeat this process for each of the stage 2 categories. Sometimes I get data and sometimes none comes. If it doesn't don't force it just move on to the next category heading, probe it and record.

As you proceed through stage 2 the data that flows starts to form chains or chunks. These are three or four words that come tight in fast clusters. This widens the aperture allowing even more data to come though. This usually heralds the dimensional data at the end of stage two.

These clusters and then dimensional data signals a move allowing you to progress to stage 3 where you can explore just that little bit further. Your impressions and view of the target by the end of stage 2 has expanded allowing you to comprehend more than the simple gestalt data from stage 1. *This section is covered very well in the CRV manual.* The dimensional data has now given the target a small amount of shape, density, form and scale - and this can be best recorded as sketches in stage 3.

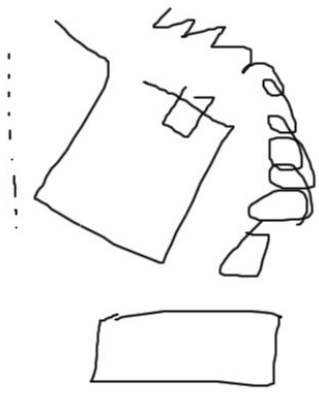
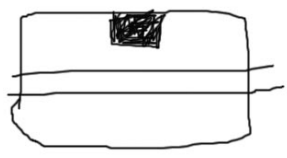
Before moving on to stage 3 the viewer declares how they feel about the target called AI: (aesthetic impact). This ranges from OK! To surprise, pleasure, revulsion. There is no right or wrong it's just how you feel about the target to date.

In Summary

The aperture to the target is starting to widen. With this - stage 2 allows you to record data that would come from the five physical senses about the target - sound, sight, smell, touch and taste. At the end of stage two, basic dimensional data is recorded - this data really starts to open the flow of information and heralds a move to stage 3 where dimensional data can be expanded as sketches.

Stage 3 - Sketching

Stage3 page format:

Page:3	Stage: 3	Daz
xxxx-1234		Breaks:
	<p>Move to the centre of the target and sketch</p> 	

This stage now allows you to expand on the growing data from stage 1 and 2, by allowing you to sketch the target. The Military CRV manual goes into detail on the different forms of sketches - spontaneous, analytical, & trackers.

To be simple - stage 3 is all about sketching the target or parts of the target.

These sketches CAN look like the actual target or parts of it or can just be basic representations of shapes and forms from the target. The main point of the stage 3 sketches is to stimulate the flow of data and generate a larger flow of information. I find that just by sketching lines on the paper this is enough to start a whole stream of new data clusters.

Enclosed below is a stage3 page from a real session - the target was Stonehenge. As you can see this simple sketch data does look like a little like the actual target on this occasion - this is not always the case.

page 4. Stage 3

V9251-W7584

A: long, linear, surface, horizon, land.
 B: building, tall, purpose, good.
 C: spread, air, gaps, sky.
 D: smaller, minimal, supporting

A1: feels like an arrangement of structures the smaller supporting the larger!

V9251-W7584

A: Solid, angled, mechanical, part.
 B: Connected, transference, energy, impact.

Good
Breaks.

Not a
energy!

Not a
Soul?

In the session page above you can also see that I have labelled some of the sketch elements. I labelled then probe these for stage2 data. To do this, label part of the sketch (for example: A.) then underneath write A: and then ask yourself questions like;

- What does this feel like?
- What does it tastes like?
- What colour is it?
- Is it cold?

Whilst asking the questions write the responses. But remember anything too high level is an AOL and this goes in the BREAKS column marked as such.

Stage 3 also allows the viewer to really start to investigate the target and get the data for himself. The previous stages I feel are more of an observer role for the viewer whereas stage3 allows the viewer to control himself and move about always trying to squeeze more and more data form the target. The Official CRV manual does detail how to move about the target within stage 3, but some of the more common movement key phrases are:

- Move xxx ft above the target and something should be visible
- Move to the centre of the target - something should be visible
- Move to a position where the entire target is visible
- Move inside the target - something should be visible

If a movement command is used then this is recorded on the session sheet before the movement - allowing clear and concise tracking of the data. What will usually happen will be a new sketch and maybe an influx of clusters of data.

Watch out - AOL's - about...

Because you are more actively involved in the stage3 process, so is your mind! AOLS can develop easier in stage3 as the mind now becomes more active. To guard against this the viewer must be careful over the choice of words used in movement exercises. The best fit is keying words that elicit a response based on stage2 sensory data, like;

- Should be visible
- Should be heard
- Should be Feelable
- Should be touchable

Always remembering that if an image is clear and sharp in your mind - it's probably an AOL.

I start off by just sketching whatever my mind wants to do. I do this by placing my pen in the centre of the paper and seeing where it moves. If I get any data cluster of words I also record these by the sketch or parts of the sketch - wherever I feel it feel right to do so. Later on I 'key' myself by moving above and around the target trying to pick up and get data from different angles, hoping to build a bigger picture of the target.

Please, please, please remember these sketches do NOT have to be actual sketches of the whole target or accurate. Most commonly you will sketch basic shapes, curves and lines. With the opening of data in stage 4 you might create more accurate sketches there. Also remember that there are no set rules and you might be one of the lucky few that can accurately sketch the target.

Firstly, this stage is not as complicated as it looks, and secondly NO it has nothing to do with Neo! ;)

By this stage your aperture to the target should be fairly wide and the sketching from the previous stage should have triggered streams of small clusters of data. This is where the Matrix comes in. The structure of the matrix allows you to record the data in managed columns. This helps keep the data managed and helps keep you the viewer focussed.

Stage4 page format:

Page:4	Stage: 4	Daz					
S2	D	AI	EI	T	I	Aol	Aol/s
Hard							
Solid							
Tall							
Linear							
				Surfaces			
						AOL	
						Church!	
Thick							
Tall							
				walls			
Cold							
Hard							
White							
Long							

Firstly the page format changes in stage 4 and the breaks column now becomes more integrated into the data as the aperture and data flow is wide so the AOL's or guessing will generally be a close match to the actual target.

So to start stage 4, write your page number, stage and name at the top in their places. Then write the headings:

S2 D AI EI T I AOL AOL/s

Under these draw a horizontal line. We will then enter our data below this 'work line'.

The Military CRV manual does give a good description of the headers and the data that goes below them, but for clarity I will explain them again below.

S2 - (Stage 2 data) - under this heading we record all the data that is stage 2 or sensory data. *Data like; hard, soft, wet, cold, warm, hear voices, whistling, taste bitter, smells mouldy, grey, red, bright, musty.*

D - (Dimensional data) - Here we record all the dimensional data for the target. In stage 4 dimensional data will be more complex than previous stages with data like; *twisted, spires, partitioned, sectioned, edged, Long, horizontal, flat, thick, heavy, hollow, small, airy, dense, compact, boxed.*

AI - (Aesthetic Impact) - Here you record your feelings about the target, for example; *It feels like death, I don't like this place, I get the feeling of joy and happiness here!*

EI - (Emotional Impact) - Within this column you record the emotions of life forms at the target or of yourself. Sometime as with old buildings the structure itself has an emotional feeling. Examples are; *happy, oppressed, joy, elated, feels nice, feels sad, feels distressed.*

T - (tangibles) - Tangible means discernible by the touch. So within this column we record objects at the target that could be touched, things like; tables, chairs, trees, people, cars, rocks, stone, metal, wood, walls, water, clothes.

I - (intangibles) - These are essentially the opposite from tangibles and are target elements that cant be touched or that are abstract. Things like; *medical, foreign, religious, business, government, spiritual, work like, war like, scientific, purposeful,*

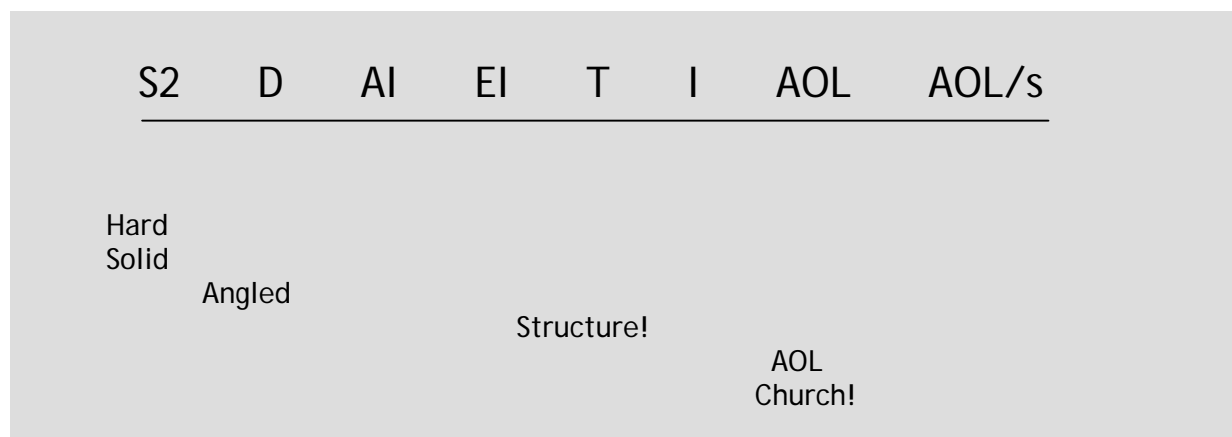
AOL - (Analytical Overlay) - As with the previous stages this column holds any data that has a clear sharp image in the mind, or that doesn't match the data or that feels like the mind guessing.

AOL/S - (Analytical Overlay/Signal) - As with the previous stages but now because we have much more information and contact with the target AOL's are generally very close matches or have a lot of similar data to the target.

How to work stage 4

The data in stage 4 comes thick and fast, usually in clusters of single words in clusters of three or four pieces of data, like; Cold, hard long, flat, wall.

We fill the matrix in from the left to right and it's best to start by probing the S2 column to initiate a flow of data. Within stage 4 we work moving down the page filling-in data in the relevant categories. Each piece of data is essentially on its own line, which means as we write we progressively move down the page, like so.



A probe of S2 - sensory data then carries on through to slightly higher data moving across the page. This also allows the information to be clearly recorded and read. The matrix data will tend to move down the page at a slant but with some moving back and forth from column to column (*see stage 4 format diagram for an example*).

I personally like stage 4 because the viewer has control over the data. If you find that the data stops or that you want more data from say the 'tangible' aspects of the target, you just place your pen on the tangibles header and ask yourself a keying question like - what tangibles can I see/hear/or feel? This will then create a new stream of data clusters of which you put in the right columns. This can be done to as many of the columns and as many times as you wish. The choice is yours and you are in control.

You may find yourself doing any number of pages of data for stage 4, and when you reach the bottom of the page, create a new one title it as shown and start again with the data flow.

Movement exercises

As in stage 3 when the data dries up I key myself with the same kind of movement exercise as in stage 3 and this usually re-ignites the flow of information all from a new perspective at the target. For example:

- Move 50ft above the target and describe.
- Move to the target centres and something should be visible - describe
- Move inside the structure and describe

As in stage 3 write the movement 'keying' on the paper for future references and analysis before you initiate the feed of impressions.

In summary

Now contact with the signal line from the target has expanded sufficiently, advanced data can be probed and decoded by the viewer using the matrix. Data comes fast in clusters, and when this runs dry the viewer can probe a column heading to re initialise the flow.

Stage 4 allows the viewer to take control of the pace and flow of data and to tease and work as much data as possible from the target. I personally love the way that in stage 4 I can move around touching, tasting and smelling the target from any position. Also remember that within the stage4 matrix because the data flow is advanced now you might get an urge to draw a sketch - if you do then sketch. Once you have, try probing the sketch - put your pen on a part of the sketch and then ask questions like;

What does this part feel like?

What's the temp?

What colour is this?

Remembering to record the probed data by the sketch or in the matrix.

Stage - 5 - emanations

OK now this is where the Military CRV manual goes into scientific overdrive. In basic definition stage 5 is the only stage whereby you aren't accessing the signal line to the target but are accessing information that has already come from the target and that may be hiding within you. This data has usually been added to the stage 4 matrix as abstract concepts and intangibles. These are impressions like; religious, spiritual, and business. In stage 5 we look back at some of this intangible data and interrogate it to divide it down finding the smaller elements that lead to a word like religious.

Stage5 page format:

Page:5	Stage: 5		DAZ
Religious Objects E's	Religious attributes E's	Religious subjects E's	Religious topics E's
Robes Candles Incense	Quiet Echoing Large	Worship Respect Xhanting	Mass Priest communion

As you can see in the format diagram, you write the word you would like to explore above;

1. Objects E's
2. Attributes E's
3. Subjects E's
4. Topics E's

Then, like when we worked the stage 4 matrix you write data in the columns where it fits, moving down the page in a slanting movement.

The Military manual does describe each of these column headings and the data that can go there, but we will go over this again here.

Objects - A thing that can be touched and or seen. These are physical objects at the site that caused the larger (*cognitron*) to form - the word we will be interrogating. For religious this may be data like; candles, altar, robes, incense.

Attributes - These are qualities or characteristic of the target that contributed to the (*cognitron*) in this case the word religious. These could be; quiet, calm, dimly lit, cold, echoing, and large...

Subjects - This column is for data that would serve well in describing the target and is generally intangible and abstract in nature. Like; worship, harmony, chanting, respect, comfort...

Topics - A topic is very similar to subject and I always get these confused, but don't worry if you do the same just record the data you get - ALL the data you get. Topics are generally broken down data clusters from the subject's column. For example; worship in the subject may produce;

'Religious' Objects E's	'Religious' subjects E's	'Religious' topics E's	'Religious' attributes E's
		Worship	Mass Communion Catholic priest

Some of the data will fit into one or more of the column categories for example 'warm'. The viewer may also when writing the data flip back and forth between categories as new data comes forward brought out when being recorded. The military manual describes this process far better than I can just try to get past the scientific words and you'll be all right.

In summary:

Stage 5 allows you to interrogate generally intangible data/impressions already gathered in stage 4 and to release the hidden data that led you to form those impressions.

Stage: 6 - Modelling

Stage 6 is simple but at the same time you either hate it or love it.

Now that the aperture to the target is at its fullest and that you have completed five stages where the target impressions have built and expanded until you now have some very clear impressions of the target elements. Stage 6 now allows you to try and pull these separate pieces of data especially the dimensional data together and to create a 3D model of the target.

For this part of RV you will need modelling material - I find normal Children's Play Doh or modelling clay excellent for this purpose. This can be found at any major craft store, Toy's R Us or Early learning centre. It's cheap, and it can be put away in little pots for the next session - just take a picture/s of your model first for your records.

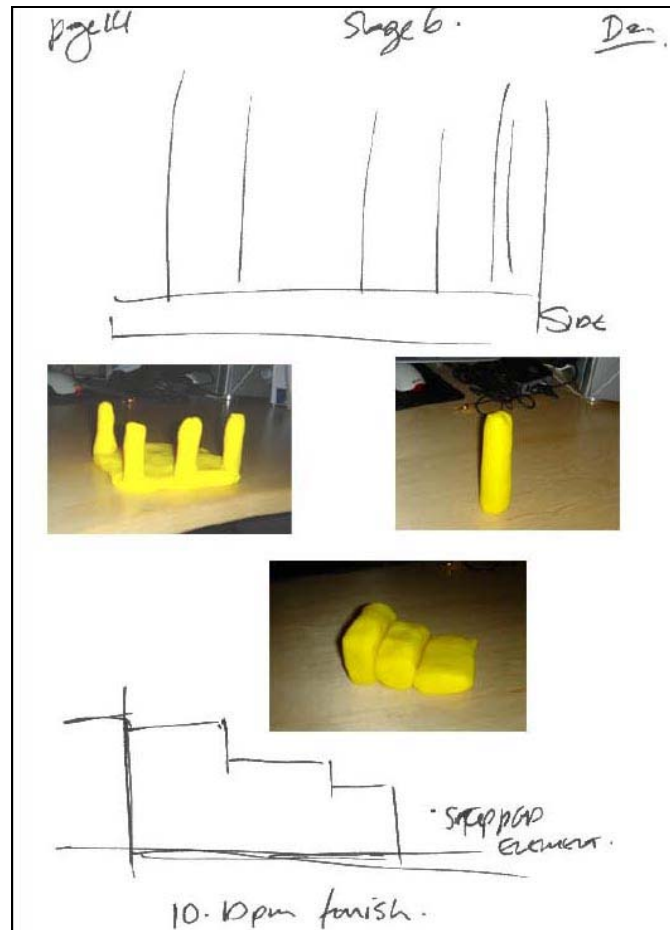
Stage4 page format:

Page:6	Stage: 6					Daz	
S2	D	AI	EI	T	I	Aol	Aol/s
Hard							
Solid							
Tall							
Linear							
						Surfaces	
						AOL	
						Church!	
Thick							
Tall							
						Walls	
Cold							
Hard							
White							
Long							

As in stage4 we create a matrix and when modelling if any impressions enter the mind express them in the appropriate columns as before.

Please Remember that:

The model CAN but does NOT have to be a precise or accurate rendering of the target, and that the viewer MUST focus on the stream of data from the target and not on the modelling process itself - just let this process flow.



Stage 6 examples from a remote viewing session (*above*) and a feedback image from part of the target I feel I homed in on and was trying to model (*below*).



The Military CRV manual discusses 'detect' and 'decode' elements to stage 6, but what we essentially do is try to model the target as a whole or in parts. This has the dual purpose of;

- Creating a 3D model of the target as data
- It also allows the mind to be fully distracted allowing more target data to seep through

Firstly we create a matrix for stage 6 as we did in stage 4 an example format (on page 24).

I then look back at my sketches in stage 3 and pick sketches or elements, which I feel would be enriched by modelling. I find that as I play with the modelling material this generates further data and sketches, which I write in the stage 6 matrix or draw as sketches on a separate sheet of paper or in the stage 6 matrix. These sketches can then in turn be probed for extra data if you feel it necessary.

In the example supplied (above), by modelling the struts and the base with the struts, this led me to also model the 'stairs' shape. As with probing and movement exercises in earlier stages the modelling process opens up new data flows as you build. Again as before these will form in three-four word clusters.

If anything else in your session feels to YOU as though it would benefit from 3D modelling then go ahead, follow the format and try it - it can't do any harm. The only thing I would stay away from and NOT model are AOL's. Although these may be a close or even an exact match to the target, they may also be wrong and lead you in the wrong direction.

Remember NEVER edit anything out of your sessions and make sure you record all modelled data in photo form if you are not going to keep it as a model. When doing this, also photograph a few different angles - just in case.

In Summary

Stage 6 allows you to take your impressions, stage 3 sketches and ANY data and use these to model the target. This process may also generate more data, which then needs to be entered into the stage 6 matrix.

1. You create a matrix with the standard CRV headings
2. You play with the modelling material moulding from one of your sketches or from intuition
3. If you feel or get any impressions you record them in the appropriate category of the matrix

Viewer Summary

As part of the CRV process and at the end of a session, it's good to summarise all the elements for the tasker and to clarify what data YOU actually have. This also helps with that last forgotten impression that may need to be included.

Take a small break - I try to take at least five minutes - I usually use this time to make a fresh coffee. I then come back and review all my pages. The amount of data during a typical session can be anything up to 20+ pages.

In my summaries I try to break the target into the key components and the descriptive data about each component. The viewer should go through the session notes and write down all the data in clear complete sentences. If the data is a small cluster or one word then the sentence may read;

'There is blue'

OR

'There is energy'

A larger data cluster will create a sentence like:

'There is a tall, boxed, structure with white surfaces, which are walls'

This process causes You to think about how you present your data and the relationships between different pieces of data. It also clarifies the picture of the data for analysis.

Creating a summary of the information creates a clear impression of what you are trying to convey and allows easier judging against the target feedback. A secondary factor is that a viewer's summary can also be easier to analyse and record the accuracy on for your own uses. This can be stored in a database. So for example over a period of say 100 sessions you can build a picture that could tell you that you are 78% accurate on colours but only 34% accurate on smells.

The next page shows a viewer profile sheet - this can be used to score and record each RV session for overall and sub element accuracy.

Remote Viewing Session Profile Sheet

Remote Viewer		Date	
Target No.		StartTime	
Viewer location		EndTime	
Feedback		Lst (local Sidereal)	
Notes:			

CATEGORY	DATA			AOL		
	Y	N	?	Y	N	?
Alignment						
Shapes						
Colours						
Smells						
Sounds						
Taste						
Texture						
Temperature						
Life form/s						
Luminescence						
Measure						
Movement						
Objects						
	Y	N	?	Y	N	?
TOTAL 1						

CATEGORY	DATA			AOL		
	Y	N	?	Y	N	?
Position						
Energies						
Relationship						
Composition						
Sizes						
Mass/Density						
Dimensions						
Structure						
Tangibles						
Emotions						
Ambience						
Intangibles						
Other						
	Y	N	?	Y	N	?
TOTAL 2						

COMBINED 1 & 2 TOTAL			
1. Total qty perceptions (Y+N+?)	Do not include AOLs.		
2. Total qty of no-feedback items (?)	No data points without feedback.		
3. Subtract Line 2 from Line 1.	Total scorable for this session.		
4. Total correct perceptions (Y)	As determined by feedback.		
5. Divide Line 4 by Line 3 (Y/total)	% of accurate scorable data.		
6. Multiple Line 5 by 100, add a %.	Overall 'general' session profile.		

The viewer profile sheet

The enclosed sheet (*previous page*) allows you as a viewer to score and database your accuracy upon feedback. These should be kept with the session as a reference tool. This is even better if you save the data into a small database for yourself. This will allow you over time to gauge the parts of RV you are the most competent at. Over time this will also show you how you are improving and the accuracy for each component as well as the whole session.

How to use the sheet?

In simple terms after feedback go through your data and mark the data;

- Corerect
- Uncorrect
- Or unknown

Once done then add these numbers to the categories where they fit.

Next run through the six stages of sums at the bottom of the sheet - and this should give you an indicator of the target accuracy.

Further and more in-depth instructions than I can give you on filling out these profile sheets can be found here: <http://www.firedocs.com/remoterviewing/answers/docs/vp-inst1.html>

CATEGORY	DATA			AOL			CATEGORY	DATA			AOL			
	Y	N	?	Y	N	?		Y	N	?	Y	N	?	
Alignment	1						Position	2						
Ambience							Purposes							
Colors	3						Relationship							
Composition	6						Shapes	7	3					
Density	2	1					Sizes							
Directions							Smells	1	1					
Emotions							Sounds							
Intangibles	22						Structure	4						
Life		1					Tangibles	6	1					
Luminence							Taste							
Measure	7	1					Temps							
Motions							Textures	1						
Objects							Other	1						
Styles/Patterns							Stage 7's							
	Y	N	?	Y	N	?		Y	N	?	Y	N	?	
TOTAL1	41	1	2				TOTAL2	22	1	4				
COMBINED 1&2 TOTAL								63	2	6				
1. Total qty perceptions (Y+N+?)							Do not include AOLs.							71
2. Total qty of no-feedback items (?)							No data points without feedback.							6
3. Subtract Line 2 from Line 1.							Total scorable for this session.							65
4. Total correct perceptions (Y)							As determined by feedback.							61
5. Divide Line 4 by Line 3 (Y/total)							% of accurate scorable data.							0.9384
6. Multiple Line 5 by 100, add a %.							Overall 'general' session profile.							93.84%

An example of a filled-in sheet

A sample CRV session

Viewer: Daz


Blind to the target

Tasked in SiriusRV, 2005

Page 1. Stage: 1 Genex
12.3.05
12.45


I FEEL FINE. REFRESHED.

9234 JTKK



A. across, down, across, down, across, across
B. Solid rough / Semi. Structured

9234 JTKK



A. across down, across, up, across.
" " " " "
B. Structured with extra.

DZ. Interesting - never so strong an extra element to a Structure - might show importance.

BREAKS.

AOL'S
cliffs.

AOL'S.
A DECAYED
STRUCTURE.

AOL'S
middle
ent.

AOL'S
THE ACT OF
COVERING.

page 2.

Stage 1.

Gen.

BREAKS.

01234 JJKK

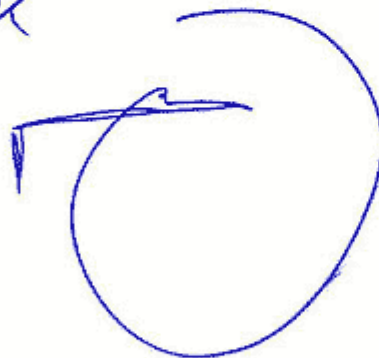


A. across, down, across, down

B. Angles, waveform, Structure

AOL-3
Steps.

1234 JJKK



A. curv down, curv up, across, across
Down, up

B: Structure space interface.

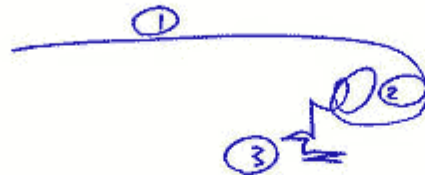
AI: FEELS WEIRD! CONFUSING!

Page 3.

Stage 1.

Area
BREAKS.

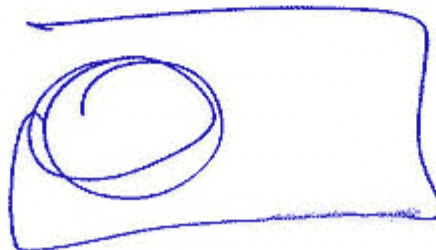
9234 JTKK



1.
 - A. across.
 - B. Solid, floor.
2. A. curv up. curv up, curv down, circle.
- B. Space.
3. A. Down, across, across, down, across, across
 next.
- B. Lipped, angled Surface

ACL-B
CONTAINED
SPACE.
ACL-B
CHAMBER
/ ROOM.
ACL-B
SEPS.

9234 JTKK



- A. Across, down, across, up. curv up, curv down
- B. Structure + Space - object. ~~AI~~ WEIRD!

page 4.

Stage 2.

Genx.

A: SOLID. HOLLOW, REVERB, ECHO, VOICES.

T1: COIA, Solid, hard, Rough, fibrous.

T2: WARM.

V-

COLORS: YELLOW, BROWN, SAND, WHITE, GREENS.
A LITTLE GREEN.

LUM: BRIGHT. A VERY FEW DARKER ZONES.

II. WHY USE ZONES!

CON: HIGH CONTRAST / MAINLY!

T3: SOUR, SALTY, ACID, BITTY, NATURAL, DUSY.

O: MUSTY, THICK, MIXED, OLD.

E: WHISTLING, WINTERING, AMBIENT, FLOW.
- SURE.

D -

H. LOTS, BITTY, MIXED SIZES, SHAPES.

V. LOTS, MIXED, ANGLED.

D. A FEW IN BETWEEN.

II. 'IN BETWEEN' NEVER USED BEFORE - NOTE!

MDSU. LARGE, SOLID, THICK, TALL!

AI. FEEL OK, INTERESTING WORDS/DATA - FEELS GOOD!

BREAKS:

AOL-B
PEOPLE.AOL-B
WOOD.AOL-B
STONE
WALLS.AOL-B
TOMB!AOL-B
AIR.AOL-B
BUILDING!

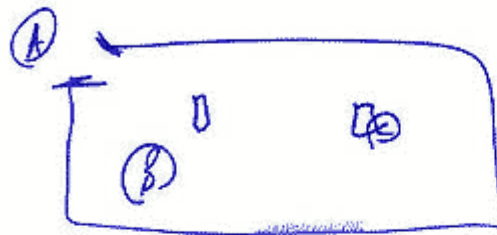
page 5.

Stage 3

Gene

SPRINGS

9234 JSKK



A: Spacious, around. Surfaces, wide open.
Warm, Air. space,

B: Contained darker, colder, thick
imposing, impenetrable.

C: Solid thick, angled, thick, some
supporting, structure, used.



RAISED, ANGLED STAIRS LEADING TO ENTRANCE
AS IN (A). - BUT A CLUE TO IT!

ADLB
A VAULT!

ADLB
COLUMN.

ADLB.
CATHEDRAL.

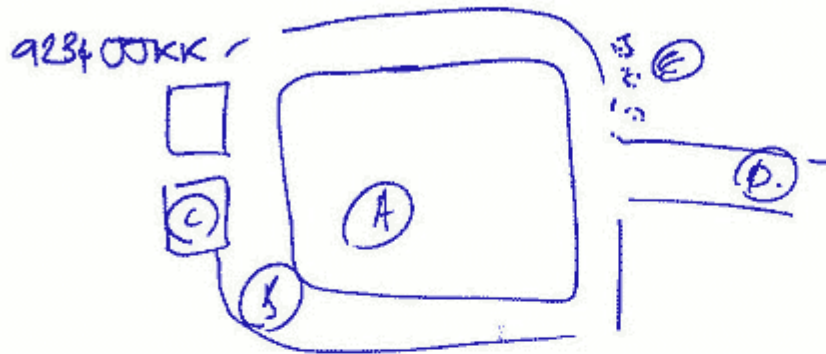
page.6.

Stage 3.

Genx

BREAKS.

150FT ABOVE TARGET CENTRE SKETCH + DESCRIBE.



- A: Solid, inside structure, structure.
- B: Pathway structure - walking. Around the main structure.
- C: Sub structures. Solid, angles, leaning
- D: Main walking, purpose. Leading to + away.
- E: Rushing. Vegetation - moving. Trees! + Liforms.

AOL-B.
GIZA
pyramids!

AOL-B
SPATIALX.

page 7.

Stage 3.

Cena

MOVE TO TARGETS MAIN ELEMENT AND
DESCRIBE AND SKETCH.

9234 JOKK



Solid. Constructed. R. war, energy,
flow, lifeforms, Remogone

BREAK 1:15pm

1:25pm

AI. I feel Strange now - VERY HARD TO
GET THE GREAT PYRAMID OUT OF MIND
BUT WILL TRY!

BREATHS.

As L B.
KINGS
CUNTER.

page 8.

Stage 4.

Gena

S2 D AI EI T I AOL AX-S

HARD

BITY

SOLID

SURFACES

WALLS.

THICK.

ANGED

OLD

COLD

HARD.

STONE

BRICKS.

0 1000 1200 1400 Now

-20,000 -500 -1000 -500 0

He

feels very old. - TOO OLD.

page. 9.

Stage 4.

Genex

S2 D AI EI T I AOL NPLS

EXPLORE THE 'EXTRA' ELEMENT FROM IDEO 2 AND DESCRIBE

~~CONTAINED~~
CONTAINED

DARK

SMALL
ENCLOSURE
SOLID
SQUARE

Room.

ANALOG
SECTIONS

SPACES

OBJECTS

3

SOLID

LARGE

WOODEN

ORNATE
OLD.
RELIQUARY.

HIDDEN
CHAMBER.

AI AM I AOL DRIVING HERE!

Page 10

CONCLUSIONSGenX.

From the data the target is an:

organized structure with stone surfaces + walls.

Steps or stepped elements are a component of this target.

Feels very old thousands of years old - (but this could be old drive data)

Lots of old, decaying feeling/data.

A room or chamber seems important and may be part of the targeting.

Religion or religious artefacts had a strong involvement with the structure - this was indicated in early ideograms.

The interaction + placement of the structure are important. Movement of space around an object inside the structure is important - this would involve space + energy.



PAGE 11

CONCLUSIONS CONT.Gena.MY THOUGHTS - GUESS.

By PAGE 6 THE SKETCH ABOVE CREATED
VERY STRONG IMPRESSION OF THE GIZA PYRAMIDS
AND THIS IS WHERE I COULDN'T SHAKE MY
IMPRESSIONS.

THE TARGET FELT FAMILIAR FROM THE START -
AND I HAVE VISITED THE PYRAMIDS.

HAD TO STOP SHORTLY AFTER - AS I COULDN'T SHAKE
THE PYRAMIDS ~~DATA~~ FROM MY DATA.

Gena.

1.45pm

12. 5. 2005

NOTE: NO LIFEFORMS @ THE TARGET - FELT
KINDA DESOLATE! JUST A LAST THOUGHT!

Feedback / Tasking

DESCRIBE THE CONSTRUCTION OF THE GREAT PYRAMID OF EGYPT IN GIZA

DESCRIBE ITS MAIN PRIMARY FUNCTION AS DESIGNED BY THE ORIGINAL BUILDERS OF THIS PYRAMID

Viewers data will be 100% clear to you and anyone else Looking at the target upon completion.

Related links:

Note: As you can see, ive selected an array of links supporting the academic views on the Great pyramid and the alternative or esoteric ideas about its intended use and construction.

What is surprising is the data seems to fit a common theme I let you decide ;-)

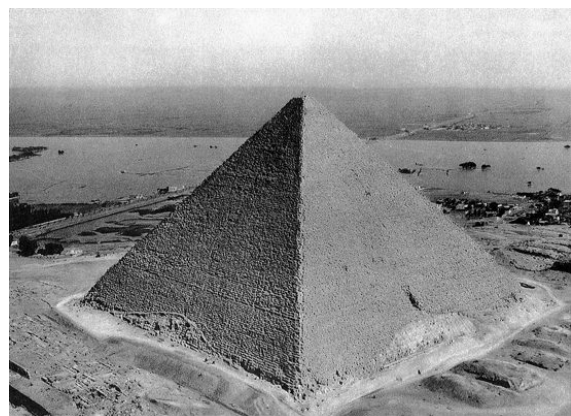
http://en.wikipedia.org/wiki/Great_Pyramid_of_Giza

The Supernatural World :: The Great Pyramid

<http://tinyurl.com/64enc>

<http://www.crystalinks.com/zeptepi.html>

<http://www.marsearthconnection.com/etot.html>



THE CONTROLLED REMOTE VIEWING MANUAL

ORIGINAL DATED MAY 1, 1986

POSTED PUBLICLY JULY 5, 1998

USED AS A MANUAL FOR TRV TRAINING
USED AS A REFERENCE MANUAL FOR CRV TRAINING
AN HISTORICAL DOCUMENT

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(START [HERE](#) TO READ IT ALL)

THE CRV MANUAL

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The Coordinate Remote Viewing Manual

Before anything else, I want to say: This manual does not, and cannot, replace personal instruction in the psychic methodology of Controlled Remote Viewing. There is context and unique-to-you situations that could never be addressed in any mass-marketed form.

Those interested in obtaining CRV training from a legitimate instructor (former members of the US Gov't RV project who were Viewers and instructors in that project) may contact [Paul H. Smith](#) at [RVIS](#) (Texas USA), or [Lyn Buchanan](#) at [P>S>I](#) (New Mexico USA) for more information.

Where I got this manual:

I have six copies of this document on my desk. One has a simple typed cover and a copyright page. One has a "Psi-Tech" cover and a copyright page. Another two have Psi-Tech covers and no copyright page. And the other three have a large "CRV" cover with no copyright page. [Later note: OK, that's seven. Whoops!] These were sent me by an assortment of people; another dozen people offered me copies, which I didn't need. I have refused to name my sources of the manual, mostly because I feel it is irrelevant, and also because it would only be used as leverage for those who don't believe it should be public to hassle those who provided it. The original version from the military unit is the simple typed cover with the copyright page included. Whether there were previous or alternate versions within that unit, I don't know.

The legitimacy of this manual:

I am certain this is the manual written in and used in the former Army intelligence unit which utilized remote viewing. Individuals from the unit familiar with it have confirmed this either by comparing contents (page numbers/topics) with their own versions, or by glancing at it and telling me it was indeed the same document. Its accuracy concerning CRV, concerning Swann's own interpretation of CRV, its usefulness as a training document, and other issues are beyond my knowledge or comment.

The accuracy of this version of the manual:

I typed this manual in from scratch, despite that a few people had scanned copies. I wanted to be sure I learned everything in it that I might not already be aware of, and I better remember what I type. It is possible there may be typos in here somewhere. Spelling, word and hyphenation choices, were not of my doing; I copied this as faithfully as I could, and went to great effort even to format it as exactly matching the original as

possible. If you find errors, please send me [email](#) and tell me so I can fix them. See also 'Changes in or notes about the online version of this manual,' below.

The current state of or use of this manual:

Paul Smith (Remote Viewing Instructional Services, Inc. [RVIS]) uses this document as a reference manual; his training manual is a gradually built notebook made up of the student's notes, essays and sessions (which is to say, RVIS doesn't really have its own training manual).

Ed Dames (Psi-Tech Corp.) has been using this document as a training manual for CRV since 1989 and for his "TRV" since the term first appeared in mid-1996.

Caveat: I am aware that Mr. Dames now teaches "TRV," not CRV. TRV being, in his own words, "Not CRV" and "unlike anything else," is said to have "existed for 13 years" and "begins where CRV left off" and many other comments to that effect. TRV is Mr. Dames's much-publicized "invention." It has been very publicly claimed to be unique and superior to CRV, and even a great deal of insult has been heaped on instructors and students of CRV as having "inferior" methods. So, I realize that inferring Mr. Dames is really teaching CRV might cause some offense. I cannot explain the circumstance, nor can I explain why TRV as publicly released via videotape is very close to exactly like CRV, excepting some simplifications apparently added to facilitate teaching via video. This is really not my affair. I can only tell you that this CRV manual has been used as a basis of "TRV" instruction until the present time.

Lyn Buchanan (Problems>Solutions>Innovations [P>S>I]) has developed his own CRV manual based on these methods and doesn't use this particular manual in his training, though he may use it for reference on occasion.

I don't know of any other instructors who use this. However, since all Psi-Tech students for some time have gotten a copy of it, as well as various members of the public some years ago, it is entirely possible that many "new schools of RV" are using it to one degree or another.

Changes in or notes about the online version of this manual:

(1) I included the page numbers in the table of contents, but they do not apply in this HTML version.

(2) There is a glossary at the end of this document. The glossary contains a summary of the word definitions provided in each of the sections of the manual. For some reason not every word definition in the manual was included in the glossary. For ease of reference, I included EVERY word definition, as provided in the manual, as part of the glossary. So, that section is a bit more extensive than the original.

The six good reasons why I decided to post this manual:

1. The claims by others to have invented something which, in fact, Ingo Swann invented. Not only did he not get credit for what is rightfully his, but his own methods were taken and renamed, with some loss of quality, and then sold to an unsuspecting public. Even history was revised to make this possible. This struck me as quite unfair, both to Mr. Swann and to those interested in Remote Viewing. I thought if the original manual were available, it would be immediately obvious that certain people claiming to have invented these methods are, in fact, not telling the truth.

2. The claims by others to be using and/or teaching the CRV methods -- or a newly named derivation of them -- when in fact the later methods presented range from "not doing justice to the original" to "deeply offensive to the original form." Most seriously overcharged the general public, who really had no way of knowing the quality (or lack thereof) of what they were learning. I thought if the original manual were available, it would be immediately obvious just what has been changed, and how, and then students working on any method of RV can decide if those changes helped, harmed, or didn't

matter.

3. The strongest of all of my reasons is the continuing and truly frightening cultism associated with the remote viewing field. The nature of the methods being a secret has been the primary sponsor and excuse for this to continue. The "doctrinization" of the methods has created a belief system about them being a rigid end-to-themselves. Groups and schools have, for an inordinate amount of money usually, recruited members of the public impressed by the military history of CRV, and put them in an environment which amounts to little more than cult indoctrination and has nothing whatsoever to do with any aspect of CRV which inspired the public's potential respect. I have spent quite a bit of personal time via email, telephone and in person, counseling individuals who had personal problems as a result of these various cults or simply bad training -- some from the paranoid nature of the groups, some from psyche problems caused during a creative form of 'training' better seen as hypnotic induction to bizarre belief systems, and some simply dealing with issues that badly affected their RV abilities by putting their psychology in various cognitive dissonance situations. It is more than unfair, and more than just unethical; it ought to be illegal. The only way I have to combat this dangerous seduction of the public in the name of RV is to make the supposed secrets available to the public, who should no longer have to risk their money or their sanity simply to find out what RV methods really are.

4. To allow certain facets of remote viewing history, development and methodology understanding to become more clear, not only to RV students but to the general public. Persons familiar with the developments in scientific parapsychology, for instance, will recognize that a good deal of the CRV methodology is based on the work of French researcher Rene Warcollier from the mid-1900's; it was certainly not "invented" in the 1980's. (The CRV methods are better referred to as "compiled.") Some may also recognize that many of CRV's most valuable components, such as the communication issues, are also fairly well known to parapsychologists and well educated psychics worldwide; again, most of these things were not invented in the 1980's. Ingo Swann, being insightful and accomplished in this field, recognized the value of many different sources and combined them in his methods; this combination of sources is one of the strengths of his methods. Not everybody is aware of this though, and others who deserve credit are often overlooked in the assumption that Swann invented it all.

There are two main results of this understanding: the first being to un-guru-ize Mr. Swann, who is a brilliant and dedicated psychic, author and researcher who never asked to be made into a stone icon by the world at large for this; there are a long list of reasons to respect him without projecting things he is not responsible for upon him. Also, hopefully, to un-guru-ize other persons who may be teaching these methods, which should help with reason #3 above. The second result is the realization that, since many of the most useful aspects of CRV are known to others and have in fact been known for longer periods than CRV itself has existed, then these methods, albeit very useful, cannot claim sole expertise or sole competence when it comes to successful psi work. The supposed superiority of anybody trained in RV methods, vs. "natural psychics," is a marketing and ego myth and nothing more.

5. I feel that remote viewing--particularly what it can be used for, with what success, and the value of methods training--has been grossly misrepresented in the media. Remote Viewing itself has very pronounced limitations. To the public who knows nothing of the "technology," it sounds cosmic, and one is forced to pay large sums of money to learn the secret methods just to figure out what is actually involved -- almost invariably with no evidence whatsoever of the value of the methods prior to paying for them. (In fact, the main advertisements for RV are the notable accomplishment of a current remote viewer [Joseph W. McMoneagle] who does not even USE these methods.) I think after reading this manual people will realize that CRV / TRV / all the other RVs are, first and foremost, just somebody's way of going about being psychic. No method has even half the inferred

accuracy, sureness, or cosmic clarity that various RV methods have been advertised as having. I happen to have respect for CRV, but I realize it is just one path of many.

As a side note, this manual will also make clear the humorous ostentatiousness of the presentation of these methods: "facilitate a movement exercise" means, in effect, someone told you to look some distance to the left. "Iterate the coordinates and acquire the signal line while remaining in structure" translates to something like, 'monitor says the target #, viewer tunes in and writes down his impressions on the right side of the paper.' It really is comical once you understand CRV, to hear certain individuals in the media talking about RV methodologies, making them sound so incredibly complicated and high-tech; it is a sales pitch, used to obscure, not clarify. Personally I think remote viewing can only benefit from taking this sort of mystery out of the methods.

6. The last--but a very small--reason I'm putting this manual online has to do with my own personal involvement with CRV methodologies and remote viewing. I have invested a good 60+ hours per week into RV-related work for nearly three years, mostly email communication with the public, most to support CRV and support its instructors. I have maintained the privacy of the methods, giving only "tips and tidbits." I have avoided training others because I made the commitment not to. Over the course of these years I have directed well over \$100,000 in training monies to CRV instructors, directly or indirectly via my online enterprises of various kinds, as well as providing them support in other ways. In return for this, I have been offered and paid the commission of zero. At this point, I feel I have more than "paid my dues." So, guilt at taking potential students away from qualified CRV instructors isn't bothering me. I believe serious students will recognize the need for personal training. Everybody else, or those without the funds, probably wouldn't have bought it anyway. As a second part to the personal section, I feel I have spent nearly three years "defending" remote viewing from charlatans, cynics, and dis/mis-information both organized and chaotic. As I am 'retiring' I am not going to be around to defend RV anymore; to provide an alternative to some of the bizarre media hype, to provide references to real viewers and scientists, etc.; so in a small way, this manual is my effort to help stop the BS that is choking the remote viewing field once and for all. Hopefully it can accomplish what I could not: getting down to earth facts to the public, without money, without cults, without nonsense.

Considering the first five reasons above, I no longer feel a sense of moral reluctance to publish the CRV manual. For the good of the world, the public, and remote viewing itself, these methods need to be put into the public domain. (I will not, however, publish the other manuals or items used by CRV instructors without their express permission.) Since I am retiring from "online RV" at this time (4 July 1998) to free up time to pursue my own RV work, I felt posting this manual would be the one last gift I could provide to the public. It may not help in the sense of methods training, but it ought to help in the sense of dealing with the five reasons listed above, and they are very good reasons for making it available.

It's long overdue.

My own view on the manual:

Though I support CRV, I do not necessarily agree with all aspects of CRV, particularly the manner some are presented in this manual (this most clear in the issues related to monitoring). In my view, there is a certain lack of context, and a perspective that demonstrates its writing by a student rather than an experienced instructor. The manual may accurately represent what the authors were taught, but I am not sure it is the same thing that the instructor would have written, and over time my own perspective on "the approach" within the methods has shifted. I have learned various degrees of various people's versions of various RV methodologies, and like everybody who has given psi any real thought, have come to my own conclusions. What works for me is what I use, and

CRV is a part of that, but certainly not the sole or final answer.

I initially had put footnotes in this manual, to help clarify things. But eventually I realized that in some cases I simply had to disagree with some statement, or something else that in some way seemed to detract from it. Then I decided, if I have something to say, I have my own forums for doing so; there is no reason to invade the sanctity of a historical document with my opinions. And if the manual, sans the footnotes, is totally opaque to most non-methods people and leaves them more confused than when they began -- well, that's just the way it goes. Take it up with the guy who wrote it!

Copyright issues:

The copyright of this document is attributed to Ingo Swann. Ingo however denies any credit for, participation in, or responsibility toward the document or its copyright. I called him and asked if I could post it. He said it wasn't his and he didn't care. It was written by Paul H. Smith. Paul however wrote it as a work for hire while employed by the DOD/DIA. The DIA did not classify the document, which in legal terms puts it in the public domain (the gov't cannot copyright, they can only classify; unclassified materials are public record; nobody else can then claim ownership of what began a gov't document). SRI-I might lay claim to it, as they funded Swann to develop the proprietary methods in it. But at this point, copies of the document have been disseminated publicly since 1989, which not only would invalidate any SRI/DIA copyright claim (since they have never prosecuted for copyright thus far), but in that case, they'd have to start with the main distributor, which would be Psi-Tech Corp. According to Smith, since the document was a DIA document but not classified, it has been public record (despite that the public hasn't before had open access to it) since it was written. It was written and dated 1986.

So, as far as I'm concerned, it is mine to publish if I please.

I realize that this copy will immediately be stolen off the WWW by others, stripped of all relevant notes, and published elsewhere. That is unfortunate, but there is nothing I can do about that. I considered putting it in a locked .pdf file, but felt that might limit public access to it. I have always made a point to make my projects available to the public without charge and as accessible as possible... I didn't want this to be an exception. For those of you making links to the document, please be kind enough to your visitors to link to the version on my Firedocs site, which is the most 'official' copy possible at this point. Or, at least have the courtesy to include Mr. Swann's own notes with your copy. Thanks.

Palyne "PJ" Gaenir
fire@zmatrix.com

Firedocs Remote Viewing Collection
<http://www.firedocs.com/remotereviewing/>

[NEXT PAGE](#)

PROPRIETARY INFORMATION

COORDINATE REMOTE VIEWING

The following document has been prepared to serve as a comprehensive explanation of the theory and mechanics of coordinate remote viewing (CRV) as developed by SRI-Internatinoal, Menlo Park, California. It is intended for individuals who have no in-depth understanding of psychoenergetic technology and as a guide for future training programs. Particular attention should be paid to the glossary at the end of the document and to the terms as defined in the text, as they are the only acceptable definitions to be used when addressing the methodology presented. It is suggested that the document be read several times to enhance understanding.

NOTE: INFORMATION CONTAINED IN THIS DOCUMENT IS GOVERNED BY CORPORATE LAWS OF PROPRIETY. INGO SWANN, AN SRI-INTERNATIONAL SUBCONTRACTOR, RETAINS EXCLUSIVE OWNERSHIP OF THIS INFORMATION. BEING PROPRIETARY, INFORMATION CONTAINED HEREIN MAY NOT BE REPRODUCED OR DISSEMINATED WITHOUT THE EXPRESS WRITTEN PERMISSION OF INGO SWANN.

PROPRIETARY INFORMATION

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I asked Ingo Swann for copyright permission to post this document. -- PJ

The Coordinate Remote Viewing Manual

To which Ingo replied:

I did not write it.

PJ: But the copyright is credited to you.

I can't help that.

PJ: Paul Smith says he's the main author, but the methods are yours.

I have seen it, I don't remember exactly what's in it. It's been re-edited a few times by various people to suit their needs. I believe it was a group-written document... [it wasn't written by just one person].

PJ: I don't have any way to know if the info in the manual is accurate....?

{ pause... } I wasn't asked to participate in [the writing of] it.

I found out it existed sometime after.

PJ: Your methods have become a very big deal, high priced, even cults have grown up around them or versions of them.

Just because I once played a role in the research, does not mean this role can be extended to cover everything that has happened in the field since then.

PJ: I could take the copyright cover off if you think it's misleading.

If you do that people will say you're editing it.

PJ: You don't mind if I put it on the web?

I don't care. You can say -- please say this first, then I don't care what is said after that -- I did not write it.

I have never, ever written a document like that.

PJ: OK.

That's what Ingo said about it, in a phone call Sunday, 24 May 1998, 4:15pm Eastern Time.

I sent this to him and told him if I'd misheard or misunderstood anything to let me know and I'd change it. That was over a week ago and I haven't heard from him, so I'm assuming it's fine. -- PJ 04 July 98

NEXT PAGE

I asked Paul H. Smith, the main author, to write an introduction for this document. -- PJ

The Coordinate Remote Viewing Manual

Introduction by Paul H. Smith [Major, ret.]

For a number of what I consider to be very good reasons, I strenuously resisted making the DIA CRV manual public. Since some of my former colleagues had fewer reservations about its dissemination, it now appears inevitable that the manual will become widely available, beginning with its posting here on this webpage. The best I can do now, it would seem, is to at least provide its context so people will better know how to take it.

In 1983-1984, six personnel from the military remote viewing unit at Ft. Meade participated in training contracted from SRI-International. This was the recently-developed coordinate remote viewing training, and the primary developer and trainer was the legendary Ingo Swann. One of the first trainees, Rob Cowart, was diagnosed with cancer, and was medically retired from active duty, terminating his training after only a few months. (Sadly Rob, who had been in remission for many years, died a year or so ago from the disease.) The second, Tom "Nance" (his pseudonym in Jim Schnabel's book, *Remote Viewers*) completed all training through Stage VI as the proof-of-principle "guinea pig." His results were not just impressive. Some could even be considered spectacular.

Beginning in January of 1984, the remaining four of us began training with Ingo in California and New York. This contract lasted for a full year. Ed Dames, "Liam," Charlene, and myself continued through until December (though Ed dropped out just before completion due to the birth of a son). We completed through Stage III training with Ingo. Towards the end of 1984 our patron and commander, Major General Burt Stubblebine was forced to retire and the RV program was threatened with termination. Consequently, no further contracts were let for training.

During the course of 1985, our future was very uncertain. However, the branch chief, together with Fred "Skip" Atwater (the training and operations officer), were hopeful that the unit would find a sponsor (which indeed happened) and decided to continue our training through Stage VI, with the help of Nance's experience and considerable documentation and theoretical understanding that Atwater and others had managed to accrue.

At the conclusion of our training, and with a number of successful operational and training projects under our belts to show that CRV really did work, the further decision was made to try and capture in as pure a form as possible the Ingo methodology. The reasoning was that we might never get any more out-of-house training approved, yet we needed to be able to perpetuate the methodology even after the folks with the "institutional memory" eventually left the unit. I had developed the reputation of being the "word man" in the unit, plus Skip and the branch chief seemed to think I had a firm understanding and grasp of the theory and methodology, so I was asked to write a manual capturing as much of the CRV methodology as possible, with the assistance of the others who had been trained.

We pooled our notes, and I wrote each section, then ran it by the others for their suggestions and comments. Corrections and suggestions were evaluated and added if it could be established that they matched true "Ingo theory." Skip and Tom both reviewed the manuscript and provided their input as well. When the thing was finally done, a copy

was forwarded to Ingo, who deemed it a "comprehensive and accurate document." Finally, Skip provided a three-page introductory section which it now turns out was apparently originally drafted by Joe McMoneagle. The finished version was printed at the DIA press in May 1986. It was a specialty run, and was never given an official DIA document number. I don't believe any more than thirty or so were printed.

Things to keep in mind about the CRV manual: It wasn't intended as a training manual per se, and certainly not as a stand alone training manual. It's primary purpose was to capture and preserve for posterity Ingo's methodology. The very first page declares that it was "prepared to serve as a comprehensive explanation of the theory and mechanics" of CRV, and as a "guide for future training programs." We certainly didn't develop it as a "how to." Since we always assumed any further training to be done would either involve Ingo or someone who had already been trained, the manual did not incorporate lessons-learned, nor the practical implementation of CRV in an operational setting, nor even to explain how one taught people to do CRV, nor why CRV included certain points of theory and process in its methodological base. There are of course lots of things to be said about all these points, and we had ambitions at one time of writing a practical hands-on CRV training manual. Unfortunately, events conspired against us and it never happened.

In the hands of someone who understands CRV and already knows what is going on, the manual can be extremely useful in teaching others to remote view. We used it in the theory and lecture part of the CRV training of everyone who became a CRVer at the Ft. Meade unit (the one exception was Lyn Buchanan, whom we taught CRV before the manual became reality). I have used it exclusively in my commercial training activities (augmented, of course, by my own experience in training and operations), and I think most, if not all of my students would confirm the efficacy of this approach. It represents CRV in its purest form, and any departures from the principles it contains should be examined at long and hard before they are accepted. There are already a number of alleged "product improvements" based upon the CRV manual that not only are not improvements, but if they aren't just changing "happy" to "glad" or adding superfluous embellishments, may even be outright eviscerations of CRV's principles and effective methodologies. In considering these "new versions" of CRV methodology, it is definitely a case of caveat emptor.

I see as a positive benefit of posting the manual that some of the chicanery and foolishness may finally be unveiled that has been able to persist around derivatives of CRV because the "bottom line" hasn't until now been available. There are of course those who will offer as their excuse that this manual represents obsolete technology. My response is that none of its derivatives have thus far demonstrated anything better--or in most cases even as good--under similar constraints.

Paul H. Smith

Austin, TX

3 July 1998

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R E M O T E V I E W I N G

1 MAY 1986

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COORDINATE REMOTE VIEWING

1 MAY 1986

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INTRODUCTION

A. General

The following definitions and descriptions are provided to acquaint the reader with the remote viewing phenomenon and a typical remote viewing session.

1. Definitions:

a. Remote Viewing (RV): The name of a method of psychoenergetic perception. A term coined by SRI-International and defined as "the acquisition and description, by mental means, of information blocked from ordinary perception by distance, shielding or time."

b. Coordinate Remote Viewing (CRV): The process of remote viewing using geographic coordinates for cueing or prompting.

c. Remote Viewer: Often referred to in the text simply as "viewer," the remote viewer is a person who employs his mental faculties to perceive and obtain information to which he has no other access and of which he has no previous knowledge concerning persons, places, events, or objects separated from him by time, distance, or other intervening obstacles.

d. Monitor: The individual who assists the viewer in a remote viewing session. The monitor provides the coordinate, observes the viewer to help insure he stays in proper structure (discussed below), records relevant session information, provides appropriate feedback when required, and provides objective analytic support to the viewer as necessary. The monitor plays an especially important role in training beginning viewers.

2. Descriptions:

a. Remote Viewing Session: In a remote viewing session an individual or "viewer" attempts to acquire and describe by mental means alone information about a designated site. The viewer is not told what the site is that must be described but is provided a cue or prompt which designates the site.

b. Session Dynamics: In conducting a coordinate remote viewing session, a remote viewer and a monitor begin by seating themselves at the opposite ends of a table in a special remote viewing room equipped with paper and pens, a tape recorder, and a TV camera which allows either recording for documentation, or monitoring by individuals outside the room. The room is homogeneously-colored, acoustic-tiled, and featureless, with light controlled by a dimmer, so that environmental distractions can be minimized. The session begins when the monitor provides cueing or prompting information (geographic coordinates in this case) to the remote viewer. The remote viewer is given no additional identifying information, and at this point has no conscious knowledge of the actual site. For training purposes, the monitor is allowed to know enough about the site to enable him to determine when accurate versus inaccurate information is being provided. The session then proceeds with the monitor repeating the prompting information at appropriate intervals and providing necessary feedback. The remote viewer generates verbal responses and sketches, until a coherent response to the overall task requirement emerges.

c. Post Session Dynamics: After the session is over, the remote viewer and monitor obtain specific information about the site in picture/descriptive form. The remote viewer and monitor then discuss the session results.

B. Background:

In early 1980, an SRI - International (SRI-I) subcontractor developed a training procedure known as Coordinate Remote Viewing to satisfy R&D demands on SRI-I to enhance the reliability (scientific replicability) of remote viewing (RV). The subcontractor's approach to improving the reliability of RV was to focus on the control of those factor that in his view tend to introduce "noise" into the RV product (imaginative, environmental, and interviewer overlays). The basic components of this training procedure consist of:

- (1) Repeated site-address (geographic coordinate) presentation, with quick-reaction response by the remote viewing; coupled with a restrictive

format for reporting perceived information (to minimize imaginative overlays).

(2) The use of a specially-designed, acoustic-tiled, relatively featureless, homogeneously-colored "viewing chamber" (to minimize environmental overlays).

(3) The adoption of a strictly-prescribed, limited interviewer patter (to minimize interviewer overlays).

The training procedure requires that the trainee learn a progressive, multi-stage acquisition process postulated to correspond to increased contact with the site. At present there are six "stages" of training. In general, these stages progress as follows:

(1) "Stage I" sites (islands, mountains, deserts, etc.).

(2) "Stage II" sites (sites of quality sensory value--sites which are uniquely describable through touch, taste, sound, color, or odor--such as glaciers, volcanoes, industrial plants, etc.).

(3) "Stage III" sites (sites possessing significant dimensional characteristics such as buildings, bridges, airfields, etc.).

(4) "Stage IV" sites for which the trainee begins to form qualitative mental percepts (technical area, military feeling, research, etc.).

(5) "Stage V" sites for which the trainee learns to "interrogate" qualitative mental percepts in an attempt to product analytical target descriptions (aircraft tracking radar, biomedical research facility, tank production plant, etc.).

(6) "Stage VI" sites which involve the trainee in direct, three-dimensional assessment and modeling of the site and/or the relationship of site elements to one another (airplanes inside one of three camouflaged hangars or a military

compound with a command building, barracks, motor pool, and underground weapons storage area).

The following document has been prepared to serve as a comprehensive explanation of the theory and mechanics of CRV as developed by SRI-I. It is intended for individuals who have no in-depth understanding of the technology and as a guide for future training programs. Particular attention should be paid to the glossary at the end of the document and to the terms as defined in the text, as they are the only acceptable definitions to be used when addressing the methodology presented.

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THEORY

A. Concept:

As will be explained in greater detail below, remote viewing theory postulates a non-material "Matrix" in which any and all information about any person, place or thing may be obtained through the agency of a hypothesized "signal line." The viewer psychically perceives and decodes this signal line and objectifies the information so obtained.

A remote viewing session consists of both the interaction of a remote viewer with the signal line, and the interaction between the viewer and the monitor. The monitor and viewer are generally seated at opposite ends of a table. The viewer has a pen and plenty of paper in front of him. The monitor observes the viewer, and determines when the viewer is ready to begin when the viewer places his pen on the left side of the paper in preparation to record the coordinates. The monitor then reads the coordinate, the viewer writes it, and the session proceeds from that point according to theory and methodology as discussed at length below.

B. Definitions:

1. Matrix: Something within which something else originates or takes form or develops. A place or point of origin or growth.

2. Signal: Something that incites into action; an immediate cause or impulse. In radio propagation theory, the carrier wave that is received by the radio or radar receiving set.

3. Signal Line: The hypothesized train of signals emanating from the Matrix (discussed below) and perceived by the remote viewer, which transports the information obtained through the remote viewing process.

4. Wave: A disturbance or variation that transfers itself and energy progressively from point to point in a medium or in space in such a way that each particle or element influences the adjacent ones and that

may be in the form of an elastic deformation or of a variation of level or pressure, of electric or magnetic intensity, of electric potential, or of temperature.

5. Aperture: An opening or open space; hole, gap, cleft, chasm, slit. In radar, the electronic gate that controls the width and dispersion pattern of the radiating signal or wave.

6. Gestalt: A unified whole; a configuration, pattern, or organized field having specific properties that cannot be derived from the summation of its component parts.

7. Evoking: (Evoke: "to call forth or up; to summon; to call forth a response; elicit.") Iteration of the coordinate or alternate prompting method is the mechanism which "evokes" the signal line, calling it up, causing it to impinge on the autonomic nervous system and unconsciousness for transmittal through the viewer and on to objectification (discussed at length in STRUCTURE).

8. Coding/Encoding/Decoding: The information conveyed on the signal line is "encoded," that is translated into an information system (a code) allowing data to be "transmitted" by the signal line. Upon receiving the signal, the viewer must "decode" this information through proper structure to make it accessible. This concept is very similar to radio propagation theory, in which the main carrier signal is modulated to convey the desired information.

C. Discussion:

The Matrix has been described as a huge, non-material, highly structured, mentally accessible "framework" of information containing all data pertaining to everything in both the physical and non-physical universe. In the same vein as Jung's Cosmic Unconsciousness, the Matrix is open to and comprises all conscious entities as well as information relating to everything else living or nonliving by accepted human definition. It is this informational framework from which the data encoded on the signal line originates. This Matrix can be envisioned as a vast, three dimensional geometric arrangement of dots, each dot representing a discrete information bit. Each geographic location on the earth has a corresponding segment of the Matrix

corresponding exactly to the nature of the physical location. When the viewer is prompted by the coordinate or other targeting methodology, he accesses the signal line for data derived from the Matrix. By successfully acquiring (detecting) this information from the signal line, then coherently decoding it through his conscious awareness and faculties, he makes it available for analysis and further exploitation by himself or others.

Remote viewing is made possible through the agency of a hypothetical "signal line." In a manner roughly analogous to standard radio propagation theory, this signal line is a carrier wave which is inductively modulated by its intercourse with information and may be detected and decoded by a remote viewer. This signal line radiates in many different frequencies, and its impact on the viewer's perceptive faculties is controlled through a phenomenon known as "aperture." Essentially, when the remote viewer first detects the signal line in Stage I (*) it manifests itself as a sharp, rapid influx of signal energy -- representing large gestalts of information. In this situation, we therefore speak of a "narrow" aperture, since only a very narrow portion of the signal line is allowed to access the consciousness. In later stages involving longer, slower, more enduring waves, the aperture is spoken of as being "wider."

* NOTE: for the sake of clarity, ease of instruction, and facility of control, RV methodology is divided into discreet, progressive "stages," each dealing with different or more detailed aspects of the site. Stage I is the first and most general of the six stages thus far identified. Each stage is a natural progression, building on the information obtained during the previous stage. Each session must start with Stage I, progress on through Stage II, Stage III, and so forth, through the highest stage to be complete in that particular session.

D. Levels of Consciousness:

1. Definitions:

a. Subconscious: Existing in the mind but not immediately available to consciousness; affecting thought, feeling, and behavior without entering awareness. The mental activities just below the threshold of consciousness.

b. Subliminal: Existing or functioning outside the area of conscious awareness; influencing thought, feeling, or behavior in a manner unperceived by personal or subjective consciousness; designed to influence the mind on levels other than that of conscious awareness and especially by presentation too brief to be consciously perceived.

c. Limen: The threshold of consciousness; the interface between the subconscious and conscious.

d. Liminal: At the limen; verging on consciousness.

e. Supraliminal: Above the limen; in the realm of conscious awareness.

f. Conscious: Perceiving, apprehending, or noticing with a degree of controlled thought or observation; recognizing as something external. Present especially to the senses. Involving rational power, perception, and awareness. By definition, the "conscious" part of the human being is that portion of the human consciousness which is linked most closely to and limited by the material world.

g. Autonomic Nervous System (ANS): A part of the vertebrate nervous system that innervates smooth and cardiac muscle and glandular tissues, governs actions that are more or less automatic, and consists of the sympathetic nervous system and the parasympathetic nervous system (Webster's 3rd Int. Unabr.).

h. Ideogram (I): The reflexive mark made on the paper as a result of the impingement of the signal on the autonomic nervous system and its subsequent transmittal through this system to the arm and hand muscles, which transfers it through the pen onto the paper.

i. Analytic Overlay (AOL): Conscious subjective interpretation of signal line data, which may or may not be relevant to the site. (Discussed at length in STRUCTURE.)

j. Automatic vs. Autonomic: Reception and movement of the signal line information through the viewer's system ** and into objectification is an autonomic process as opposed to an automatic one, which itself implies an action arising and subsiding entirely within the system rather than from without.

(Note: in the original document, "j." was a typo, listed as a second "i.")

**** NOTE:** When the word "system" is used without qualifiers such as "autonomic," etc., it refers in a general sense to all the integrated and integrative biological (and perhaps metaphysical as well) elements and components of the viewer himself which enable him to function in this mode known as "remote viewing."

2. Discussion:

RV theory relies on a rather Freudian model of human consciousness levels. The lowest level of consciousness is paradoxically named the "unconscious." All this label really means is that that part of our mental processes we know as physical "awareness" or "consciousness" does not have access to what goes on there. It is apparently this part of the individual's psyche that first detects and receives the signal line. From here it is passed to the autonomic nervous system. When the signal line impinges on the ANS, the information is converted into a reflexive nervous response conducted through muscular channels controlled by the ANS. If so allowed, this response will manifest itself as an ideogram. At the same time, the signal is passed up through the subconscious, across the limen, and into the lower fringes of the consciousness. This is the highest state of consciousness from the standpoint of human material awareness. However, the normal waking consciousness poses certain problems for remote viewing, occasioned largely because of the linear, analytic thought processes which are societally enhanced and ingrained from our earliest stages of cognitive development. While extremely useful in a society relying heavily on

quantitative data and technological development, such analytic thinking hampers remote viewing by the manufacture of what is known as "analytic overlay," or AOL. As the signal line surges up across the limen and into the threshold areas of consciousness, the mind's conscious analytic process feels duty-bound to assign coherence to what at first blush seems virtually incomprehensible data coming from an unaccustomed source. It must in other words make a "logical" assessment based on the impressions being received. Essentially, the mind jumps to one or a number of instantaneous conclusions about the incoming information without waiting for sufficient information to make an accurate judgement. This process is completely reflexive, and happens even when not desired by the individual involved. Instead of allowing wholistic "right-brain" processes (through which the signal line apparently manifests itself) to assemble a complete and accurate concept, untrained "left brain"-based analytic processes seize upon whatever bit of information seems most familiar and forms an AOL construct based on it.

For example, a viewer has been given the coordinates to a large, steel girder bridge. A flash of a complex, metal, manmade structure may impinge on the liminary regions of the viewer's mind, but so briefly that no coherent response can be made to it. The conscious mind, working at a much greater speed than the viewer expects, perceives bits and pieces such as angles, riveted girders, and a sense of being "roofed over" and paved, whereupon it suggests to the physical awareness of the viewer that the site is the outside of a large sports stadium. The "image" is of course wrong, but is at least composed of factual elements, though these have been combined by the viewer's over-eager analytical processes to form an erroneous conclusion.

E. Learning Theory

1. Definitions:

a. Overtraining: The state reached when the individual's learning system is over-saturated and is "burned out," analogous to a muscle that has been overworked and can no longer extend or contract until it is allowed to rest and rebuild fibers that have been broken down by the stress, or reinforce those that have been newly acquired by new demands placed upon the muscle.

b. Absorption: Assimilation, as by incorporation or by the digestive process.

c. Cognitron: A cognitron is an assemblage of neurons, linked together by interconnecting synapses, and which when stimulated by the mind's recall system produce a composite concept of their various subparts. Each neuron is charged with an element of the overall concept, which when combined with the elements of its fellow neurons produces the final concept which the cognitron represents. As a human learns new facts, skills or behaviors, neurons are connecting into new cognitrons, the connecting synapses of which are more and more reinforced with use.

d. Neuron: "A nerve cell with all its processes." The apparent fundamental physical building block of mental and nervous processes. Neurons are the basic element in the formation of cognitrons, and may be linked into varying configurations by the formation or rearrangement of synapse chains.

e. Synapse: The interstices between neurons over which nerve impulses must travel to carry information from the senses, organs, and muscles to the brain and back, and to conduct mental processes.

f. Learning Curve: The graphic representation of the standard success-to-session ratio of a remote viewer trainee. The typical curve demonstrates high success for the first one to a few attempts, a sudden and drastic drop in success, then a gradual improvement curve until a relatively high plateau is reached.

g. First-Time Effect: In any human activity or skill a phenomenon exists known as "beginner's luck." In remote viewing, this phenomenon is manifest as

especially successful performance at the first attempt at psychic functioning, after which the success rate drops sharply, to be built up again gradually through further training. This effect is hypothesized to result from the initial excitation of hereditary but dormant psi-conducting neuronal channels which, when first stimulated by attempted psychoenergetic functioning "catch the analytic system off guard," as it were, allowing high-grade functioning with little other system interference. Once the initial novelty wears off, the analytic systems which have been trained for years to screen all mental functions attempt to account for and control the newly awakened neural pathways, thereby generating increasing amounts of masking "mental noise," or AOL.

h. Noise: The effect of the various types of overlay, inclemencies, etc. that serve to obscure or confuse the viewer's reception and accurate decoding of the signal line. Noise must be dealt with properly and in structure to allow the viewer to accurately recognize the difference between valid signal and his own incorrect internal processes.

2. Discussion:

Learning theory for RV methodology is governed by the idea that the student should "quit on a high point." Traditionally, the learning of a skill concentrates on rote repetition, reiterating the skill a large number of times until it is consistently performed correctly. Recent developments in learning theory which have been applied with particular success in sports training methodology indicate that the rote repetition concept tends more to reinforce incorrect performance as opposed to developing the proper behavior or skill. Much success has been realized by implementing the concept of "quitting on a high point." That is, when a skill or behavior has been executed correctly, taking an extended break from the training at that point allows the learning processes to "remember" the correct behavior by strengthening the neurological relays that have been established in the brain by the correct procedure.

The phenomenon of overtraining is a very real danger in the training cycle, generally brought about by pushing ahead with training until the learning system of

the viewer is totally saturated and cannot absorb any more. This results in system collapse, which in effect is a total failure to function psychically at all. To avoid this, the normal practice has been to work an appropriate number of sessions a day (anywhere from one to several, depending on each individual trainee's capacity and level of training and experience) for a set number of days or weeks (also individually dependent), with a lay off period between training periods to allow time for assimilation or "absorption." Even with this precaution, overtraining can sometimes strike, and the only remedy becomes a total training layoff, then a gradual reintroduction. It is extremely important that the viewer inform the monitor when he is feeling especially good about his performance in remote viewing training, so that a training break may be initiated on this high point. To continue to push beyond this threatens a slide into overtraining.

It is very important that should the viewer in the course of the training session become aware that he has experienced some important "cognition" or understanding, or if the monitor perceives that this is the case, the session must here also be halted. This allows time both for the cognition to be fully matriculated into the viewer's system and for the accompanying elation of discovery to dissipate.

The fact that CRV methodology is arranged into six distinct stages implies that there is a learning progression from one stage to the next. To determine when a student viewer is ready to advance to the next stage, certain milestones are looked for. Though the peculiarities of each stage make certain of these criteria relevant only to that specific stage, general rules may still be outlined. When a viewer has consistently demonstrated control and replication of all pertinent stage elements and has operated "noise free" (i.e., properly handling AOL and other system distractions in structure) for five or six sessions, he is ready to write a stage summation essay and move on to the introductory lectures for the next stage.

Essay writing is an important part of the CRV training, and serves as a sort of intellectual "objectification" of the material learned. Through student essays the instructor is able to determine how thoroughly and accurately the student has internalized the concepts

taught.

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d. Shevrin, H., and Dickman, Scott, "The Psychological Unconscious: A Necessary Assumption for All Psychological Theory?" American Psychologist, vol. 35, no. 5 (May 1980), pp. 421-434.

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STRUCTURE

A. Concept:

"Structure" is a singularly important element in remote viewing theory. The word "structure" signifies the orderly process of proceeding from general to specific in accessing the signal line, of objectifying in proper sequence all data bits and RV-related subjective phenomena (i.e.g, see aesthetic impact as discussed in STAGE III), and rigorous extraction of AOL from the viewer's system by conscientious objectification. Structure is executed in a formal ordered format sequence using pen and paper. A sample format will be provided as each stage is discussed in turn, since different elements are used in each.

B. Definitions and Discussion:

1. Inclemencies: Personal considerations that might degrade or even preclude psychic functioning. Muscle pains, colds, allergies, menstrual cramps, hangovers, mental and emotional stress, etc., could cause increased difficulty to the viewer in accessing the signal line, but could be "worked through," and ultimately are only minor nuisances. Only hunger and a pressing need to eliminate body wastes cause the system to totally not function. It is important, though, that the viewer identify and declare any inclemencies either at the first of the session or as they are recognized, since unattended agendas such as these can color or distort the viewer's functioning if not eliminated from the system through objectification (see below). Preferably, the monitor will ask the viewer if he has any personal inclemencies even before the first iteration of the coordinate so as to purge the system as much as possible before beginning the session proper.

There is evidence that an additional category of inclemencies exist, which we might refer to as environmental inclemencies. Extremely low frequency (ELF) electromagnetic radiation may have a major role in this. Experience and certain research suggests that changes in the Earth's geomagnetic field--normally brought about by solar storms, or "sunspots," may degrade the remote viewer's system, or actually cause it to cease functioning

effectively altogether. On-going research projects are attempting to discover the true relationship, if any, between solar storms, ELF, and human psychic functioning.

2. Objectification: The act of physically saying out loud and writing down information. In this methodology, objectification serves several important functions. First, it allows the information derived from the signal line to be recorded and expelled from the system, freeing the viewer to receive further information and become better in tune with the signal line. Secondly, it makes the system independently aware that its contributions have been acknowledged and recorded. Thirdly, it allows re-input of the information into the system as necessary for further prompting. In effect, objectification "gives reality" to the signal line and the information it conveys. Finally, objectification allows non-signal line derived material (inclemencies, AOLs, etc.) that might otherwise clutter the system and mask valid signal line data to be expelled.

3. I/A/B Sequence: The core of all CRV structure, the "I/A/B" sequence is the fundamental element of Stage I, which is itself in turn the foundation for site acquisition and further site detection and decoding in subsequent CRV stages. The sequence is composed of an ideogram (the "I"), which is a spontaneous graphic representation of the site's major gestalt; the "A" component or "feeling/motion" involved in the ideogram; and the "B" component, or first analytic response to the signal line. (A full discussion may be found in the Stage I section below.)

4. Feedback: Those responses provided during the session to the viewer to indicate if he has detected and properly decoded site-relevant information; or, information provided at some point after completion of the RV session or project to "close the loop" as it were, providing the viewer with closure as to the site accessed and allowing him to assess the quality of his performance more accurately.

In-session feedback, with which we will be here most concerned, is usually only used extensively in earlier stages of the training process, and has several interconnected functions. The very nature of the RV phenomena makes it often only rather tenuously accessible

to one's physically-based perceptions, and therefore difficult to recognize. Feedback is provided after correct responses to enable the viewer to immediately identify those perceptions which produced the correct response and associate them with proper psychic behavior. Secondly, it serves to develop much-needed viewer confidence by immediately rewarding the viewer and letting him know that he is being successful. Finally, it helps keep the viewer on the proper course and connected with the signal line, preventing him from falling into AOL drive and wandering off on a tangent.

a. Correct (abbreviated "C"): The data bit presented by the trainee viewer is assessed by the monitor to be a true component of the site.

b. Probably Correct ("PC"): Data presented cannot be fully assessed by the monitor as being accurate site information, but it would be reasonable to assume because of its nature that the information is valid for the site.

c. Near Site ("N"): Data objectified by the viewer are elements of objects or locations near the site.

d. Can't Feed Back ("CFB"): Monitor has insufficient feedback information to evaluate data produced by the viewer.

e. Site ("S"): Tells the former that he has successfully acquired and debriefed the site. In elementary training sessions, this usually signifies the termination of the session. At later stages, when further information remains to be derived from the site, the session may continue on beyond full acquisition of the site.

f. Silence: When information objectified by the trainee viewer is patently incorrect, the monitor simply remains silent, which the viewer may freely interpret as an incorrect response.

In line with the learning theory upon which this system is based, the intent is to avoid reinforcing any negative behavior or response. Therefore, there is no feedback for an incorrect response; and any other feedback information is strictly limited to those as defined above.

It should be noted here that the above refers

to earlier stages of the training process. Later stages do away with in-session feedback to the viewer, and at even later stages the monitor himself is denied access to any site information or feedback until the session is over.

5. Self-Correcting Characteristic: The tendency of the ideogram to re-present itself if improperly or incompletely decoded. If at the iteration of the coordinate an ideogram is produced and then decoded with the wrong "A" & "B" components, or not completely decoded, upon the next iteration of the coordinate the same ideogram will appear, thereby informing the viewer that he has made an error somewhere in the procedure. On rare occasions, the ideogram will be re-presented even when it has been properly decoded. This almost inevitably occurs if the site is extremely uniform, such as the middle of an ocean, a sandy desert, glacier, etc., where nothing else but one single aspect is present.

6. AOL ("Analytic Overlay"): The analytic response of the viewer's mind to signal line input. An AOL is usually wrong, especially in early stages, but often does possess valid elements of the site^[5] that are contained in the signal line; hence, a light house may produce an AOL of "factory chimney" because of its tall, cylindrical shape. AOLs may be recognized in several ways. First, if there is a comparator present ("it looks like...", "it's sort of...", etc.) the information present will almost inevitably be an AOL, and should always be treated as one. Secondly, a mental image that is sharp, clear, and static--that is, there is no motion present in it, and in fact it appears virtually to be a mental photograph of the site--is also certainly AOL. Hesitation in production of the "B" component in Stage I coordinate remote viewing, or a response that is out of structure anywhere in the system^[7] are also generally sure indicators that AOL is present. Finally, the monitor or viewer can frequently detect AOL by the inflection of the viewer's voice or other micro behaviors.^[8] Data delivered as a question rather than a statement should be recognized as usually being AOL.

AOLs are dealt with by declaring/objectifying them as soon as they are recognized, and writing "AOL Break" on the right side of the paper, then writing a brief description of the AOL immediately under that. This serves to acknowledge to the viewer's system that the AOL

has been recognized and duly recorded and that it is not what is desired, thereby purging the system of unwanted noise and debris and allowing the signal line in its purity to be acquired and decoded properly.

7. Breaks: The mechanism developed to allow the system*** to be put on "hold," providing the opportunity to flush out AOLs, deal with temporary inclemencies, or make system adjustments, allowing a fresh start with new momentum. There are seven types of breaks:

*** NOTE: When the word "system" is used without qualifiers such as "autonomic," etc., it refers in a general sense to all the integrated and integrative biological (and perhaps metaphysical as well) elements and components of the viewer himself which enable him to function in this mode known as "remote viewing."

a. AOL Break: As mentioned above, allows the signal line to be put on hold while AOL is expelled from the system.^[9]

b. Confusion Break (often, "Conf Bk"): When the viewer becomes confused by events in his environment or information in the signal line to the degree that impressions he is receiving are hopelessly entangled, a Confusion Break is called. Whatever time necessary is allowed for the confusion to dissipate, and when necessary the cause for confusion is declared much like it is done with AOL. The RV process is then resumed with an iteration of the coordinate.

c. Too Much Break ("TM Break"): When too much information is provided by the signal line all at once for the viewer to handle, a "Too Much Break" is called and written down (objectified), telling the system to slow down and supply information in order of importance. After the overload is dissipated, the viewer may resume from the break, normally with the reiteration of the coordinates. A too much break is often indicated by an overly elaborate ideogram or ideograms.

d. Aesthetic Impact Break ("AI Break"): Will be discussed in conjunction with Stage III.

e. AOL Drive Break (AOL-D Bk): This type of break becomes necessary when an AOL or related AOLs have overpowered the system and are "driving" the process (as

evidenced by the recurrence of a specific AOL two or more times), producing nothing but spurious information. Once the AOL-Drive is objectified, the break time taken will usually need to be longer than that for a normal AOL to allow the viewer to fully break contact and allow to dissipate the objectionable analytic loop.

f. Bi-location Break (Bilo Bk): When the viewer perceives he is too much absorbed in and transferred to the site and cannot therefore appropriately debrief and objectify site information, or that he is too aware of and contained within the here-and-now of the remote viewing room, only weakly connected with the signal line, a Bilo break must be declared and objectified to allow the viewer to back out, and then get properly recoupled with the signal line again.

g. Break (Break): If at any point in the system the viewer must take a break that does not fit into any of the other categories, a "Break" is declared. It has been recommended that a break not be taken if the signal line is coming through strong and clear. If the break is extensive--say for twenty minutes or more, it is appropriate to objectify "Resume" and the time at the point of resumption.

The viewer declares a break by objectifying "AOL Break," "AI Break," "Bilo Break," etc., as appropriate, usually in the right hand margin of the paper. Immediately underneath he briefly objectifies in one or a few words the cause or content of what occasioned the necessity for a break.

C. Summary:

Structure is the key to usable RV technology. It is through proper structure-discipline that mental noise is suppressed and signal line information allowed to emerge cleanly. As expressed by one early student, "Structure! Content be damned!" is the universal motto of the remote viewer. As long as proper structure is maintained, information obtained may be relied on.^[14] If the viewer starts speculating about content--wondering "what it is"--he will begin to depart from proper structure and AOL will inevitably result. One of the primary duties of both monitor and viewer is to insure the viewer maintains proper structure, taking information in

the correct sequence, at the correct stage, and in the proper manner.^[15]

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STAGE I

A. Concept:

Any given site has an overall nature or "gestalt," as it is referred to below, that makes it uniquely what it is. In Stage I, the remote viewer is taught to acquire the signal line, attune himself to it, and proceed to decode and objectify this site gestalt and the major pieces of information that pertain to it. A properly executed Stage I is the very foundation of everything that follows after it, and it is therefore of utmost importance to maintain correct structure and achieve an accurate Stage I concept of the site. All CRV sessions begin with Stage I.

B. Definitions:

1. Major Gestalt: The overall impression presented by all elements of the site taken for their composite interactive meaning. The one concept that more than all others would be the best description of the site.

2. Ideogram: The "I" component of the I/A/B sequence. The ideogram is the spontaneous graphic representation of the major gestalt, manifested by the motion of the viewer's pen on paper, which motion is produced by the impingement of the signal line on the autonomic nervous system and the reflexive transmission of the resultant nervous energy to the muscles of the viewer's hand and arm. The objectified ideogram has no "scale;" that is, the size of the ideogram relative to the paper seems to have no relevance to the actual size of any component at the site.

3. "A" Component: The "feeling/motion" component of the ideogram. The "feeling/motion" is essentially the impression of the physical consistency (hard, soft, solid, fluid, gaseous, etc.) and contour/shape/motion of the site. For example, the monitor has selected, unknown to the viewer, a mountain as the trainee's site. At the iteration of the coordinate, the trainee produces an appropriate ideogram, and responds verbally, at the same time as he writes it: "Rising up, peak, down." This is the "motion" sensation he experienced as his pen produced the

ideogram. He then says "solid," having experienced the site as being solid as opposed to fluid or airy. This is the "feeling" component of the Stage 1 process. There are at least five possible types of feelings: solidity, liquidity, energetic, airiness (that is, where there is more air space than anything else, such as some suspension bridges might manifest), and temperature. Other feeling descriptors are possible, but encountered only in rare circumstances and connected with unusual sites. These components and how they are expressed in structure will be discussed more fully below. Though in discussions of theory this aspect is usually address as "feeling/motion," it will normally be the case in actual session work that the motion aspect is decoded first with the feeling portion coming second.

4. "B" Component: The first (spontaneous) analytic response to the ideogram and "A" component.

C. Site Requirements:

For training in Stage I, a stage-specific site is selected. Basic Stage I coordinate remote viewing sites generally comprise an area isolated by some five miles on a side and possess easily identifiable major gestalts that may be easily decoded in simple Stage I sessions. All sites have Stage I gestalts, but for training Stage I perceptions these "simple" sites are selected.

D. Types of Ideograms:

There are four types of ideograms:

1. Single: One unbroken mark or line, containing only one "A" component (feeling/motion) and one "B" component.

2. Double: Two basically parallel marks or lines. Produces usually at least three sets of "A" and "B" components: one for the area between the marks, and one each for the areas on either side of the marks. Two other "A" and "B" components may be present as well, one for each of the marks. Railroad tracks, roads, canals, etc. may produce this type of ideogram.

3. Multiple: Two or more different marks, each producing its own set or sets of "A" and "B" components. Such an ideogram may be obtained when there is more than one major gestalt present at a given site--such as a lake,

city and mountain--all within the area designated by the coordinate. This type of ideogram may occasion the necessity of taking a "Too Much Break" because of the volume of information contained in more than one major gestalt. Caution must be exercised here, since a single mark may actually represent either a double or multiple ideogram, but may be mistaken for a single ideogram. To ascertain this, the signal line must be prompted by placing the pen on the mark and also to either side to determine if more than one "A" and "B" component is also present.

4. Composite: "Pen leaves paper more than twice, makes identical marks," and produces one set of "A" and "B" components. Things such as orchards, antenna fields, etc., with numbers of identical components produce this type of ideogram.

E. Vertical/Horizontal Ideogram Orientation:

Ideograms may be encountered (objectified) either parallel with the plane of the horizon (horizontal) or perpendicular to it (vertical). For example, the Gobi desert being predominantly flat, wave sand, would produce a motion portion of the Stage I "A" indicating a horizontal ideogram. The Empire State Building, however, would produce some sort of vertical response such as "up, angle," in the motion portion of the "A," indicating a vertical ideogram. However, a crucial point to remember is the objectification of the ideogram is completely independent either of what it looks like or its orientation on paper. It is imperative to realize that what determines the vertical/horizontal ideogram orientation is not the site's inherent manifestation of the physical world, and not how or what direction it is executed on the paper, or even the RVer's "point of view," since in Stage I there is no viewer site orientation in the dimensional plane. Simply observing how the ideogram looks on paper will not give reliable clues as to what the orientation of the ideogram might be. The ideogram objectified as "across, flat, wavy" for the Gobi Desert might on the paper be an up and down mark. The ideogram for the Empire State Building could possibly be represented as oriented across the paper.

It is obvious then that ideograms can not be interpreted by what they "look like," but by the

feeling/motion component produced immediately following the ideogram. The viewer must learn to sense the orientation of an ideogram as he executes it. If unsuccessful on the first attempt, the ideogram may be "re-prompted" by moving the pen along it at the same tempo as it was produced, with the viewer being alert to accurately obtain the missing information.

F. I/A/B/ Formation:

As the monitor gives the prompting information (coordinate, etc.) the viewer writes it down on the left side of the paper, then immediately afterwards places his pen on the paper again to execute the ideogram ("I"). This presents itself as a spontaneous mark produced on the paper by the motion of hand and pen. Immediately upon execution of the ideogram, the viewer then moves his pen to the right third of the paper where he writes "A" and describes briefly the feeling/motion characteristics of the site as it is manifest in the ideogram, for example, "A Across angle up angle across angle down, solid."

Upon correctly decoding the feeling/motion component, the viewer then moves his pen to a position below the recorded feeling/motion responses and directly under the "A," then writes "B." He then records the appropriate "B" component response, which will be the first instantaneous analytic response following the ideogram and feeling/motion components to the signal line's impingement on his system. Sample responses may be "mountain," "water," "structure," "land," "ice," "city," "sand," "swamp," etc.

G. Phases I and II:

Stage I training is divided into two phases, determined by the number and types of major gestalts produced by the site used. For example, mountain, city, or water. Phase II includes sites with more than one major gestalt, and therefore some sort of identifiable interface: a beach on an ocean, an island, a city by a river, or a mountain with a lake.

H. Drills:

Most viewers tend to establish well-worn patterns in executing ideograms on paper. If such habits become established enough, they can actually inhibit proper

handling of the signal line by restricting ease and flexibility in proper ideogram production. In order to counter this tendency, training drills may occasionally be conducted. These drills use paper with a larger number of rectangles, outlined in black, of different sizes, proportions, and orientations (i.e., with the long sides paralleling in some cases the top of the paper and other cases paralleling the sides of the paper). As he comes to each of these rectangles on the paper in turn, the viewer is directed to execute an ideogram for a given site (i.e., "mountain," "lake," "city," "canyon," "orchard," "island," "mountain by a lake with a city," "waterfall," "volcano," etc.) with his pen inside the rectangle, extending the ideogram as appropriate from one side of the rectangle to another without passing outside the rectangle. Each time the directions may vary--the ideogram will have to be executed from top to bottom, right to left, left to right, bottom to top, diagonally, etc. In the case of ideograms that do not have a directional emphasis, such as one formed by a circle, a grouping of dots, etc., the ideogram must fill the area of the rectangle without going outside it. The ideogram must be executed as rapidly as possible, without any hesitation or time taken to think. The purpose of this exercise is obviously to encourage spontaneity and increase facility with pen on paper; though it is unlikely that real signal line connection occurs, the ideograms created by the near-totally reflexive actions involved in the drill approach actual archetypal ideogrammatic styles.

I. Format:

All sessions are begun by writing the viewer's name and the date/time group of the session in the upper right hand corner of the paper, together with any other session-relevant information deemed necessary by the monitor. As stated above, the coordinate or other prompting information is written in the left third of the paper, the ideogram approximately in the middle third (though because of the spontaneous nature of the ideogram, it may sometimes be executed much closer to the prompting data, sometimes even being connected to it), and the "A" and "B" components in the right third. AOL and other breaks are declared near the right edge of the paper. This format constitutes the structure of Stage I and when properly executed, objectifies ("gives reality" to) the signal line. Following is a sample Stage I format:

Name
Date
Time

(Personal Inclemencies/Advance Visuals Declared)

(Coordinate)

(Ideogram)

A Across angle up angle
angle across angle down
Solid

B Structure

AOL Break
Sports Stadium

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STAGE II

A. Concept:

Stage II presents to the viewer's cognition signal line data relevant to physical sensory input. The classic explanation of this is that such data are exactly equivalent to "sensations the viewer would experience were he physically present at the site." In effect, this allows the viewer to come into closer contact with the signal line through recognition and objectification of sensory facts relevant to the site. This information centers around the five physical senses: touch, smell, sight, sound, and taste, and can include both temperature (both as a tactile "hot/cold to the touch" sensation, and/or a general environmental ambience) and "energetics" (i.e.g, magnetism, strong radio broadcasts, nuclear radiation, etc.).

B. Definitions:

1. Sense: Any of the faculties, as sight, hearing, smell, taste, or touch, by which man perceives stimuli originating from outside or inside the body.

2. Sensory: Of or pertaining to the senses or sensations.

3. Tactile: Of, pertaining to, endowed with, or affecting the sense of touch. Perceptible to the touch; capable of being touched; tangible.

4. Auditory: Of or pertaining to hearing, to the sense of hearing, or to the organs of hearing. Perceived through or resulting from the sense of hearing.

5. Dimension: Extension in a single line or direction as length, breadth and thickness or depth. A line has one dimension, length. A plane has two dimensions, length and breadth. A solid or cube has three dimensions, length, breadth and thickness.

C. Site Requirements:

Sites for Stage II training are selected for their pronounced manifestation of sensory information.

Examples: sewage treatment plant, airport, pulp mill, botanical garden, chocolate factory, steel mill, amusement park, etc.

D. Clusters:

Stage II responses tend to come in groups or "clusters" of words--usually 3-4 words, though sometimes more--pertaining to different aspects or gestalts of the site. If for example a body of water and an area of land are present at the site, a group of sensory Stage II words might be produced by the viewer relating to the land, then another group relating to the water. This is particularly noticeable in sites whose ideograms product two or more "A" and "B" components. Stage IIs will tend to cluster in respect to the "A" and "B" components to which they relate. Stage II responses cluster in another sense as well. Frequently, types of sensory responses will come together. For example two or three tastes, smells, colors, or textures may cluster together as the viewer objectifies his perceptions on the paper.

E. "Basic" Words:

True Stage IIs are generally simple, fundamental words dealing directly with a sensory experience: i.e. rough, red, cold, stinging smell, sandy taste, soft, moist, green, gritty, etc. When objectified words go beyond the "basics" they are considered "out of structure" and therefore unreliable.

F. Aperture:

After a proper Stage I Ideogram/A/B sequence has been executed, the aperture (which was at its narrowest point during Stage I) opens to accommodate Stage II information. Not only does this allow the more detailed sensory information to pass through to the viewer, but it is accompanied by a correspondingly longer signal "loiter" time--the information comes in more slowly, and is less concentrated. Towards the end of Stage II, and approach the threshold of Stage III, the aperture begins to expand even further, allowing the acquisition of dimensionally related information. (see below.)

G. Dimensionals:

As the viewer proceeds through Stage II and approaches Stage III, the aperture widens, allowing the viewer to shift from a global (gestalt) perspective, which is paramount through Stage I and most of Stage II, to a perspective in which certain limited dimensional characteristics are discernable. "Dimensionals" are words produced by the viewer and written down in structure to conceptualize perceived elements of this new dimensional perspective he has now gained through the widening of the aperture. These words demonstrate five dimensional concepts: vertical-ness, horizontal-ness, angularity, space or volume, and mass. While at first glance the concept of "mass" seems to be somewhat inappropriate to the dimensional concept, mass in this case can be conceived in dimensionally related terms as in a sense being substance occupying a specific three dimensional area. Generally received only in the latter portion of Stage II, dimensionals are usually very basic--"tall," "wide," "long," "big." More complex dimensionals such as "panoramic" are usually received at later stages characterized by wider aperture openings. If these more complex dimensionals are reported during Stage II they are considered "out of structure" and therefore unreliable.

H. AOL:

Analytic overlay is considerably more rare in Stage II than it is in Stage I. Though it does occasionally occur, something about the extremely basic sensory nature of the data bits being received strongly tends to avoid AOL. Some suppositions suggest that the sensory data received comes across either at a low enough energy level or through a channel that does not stimulate the analytic portion of the mind to action. In effect, the mind is "fooled" into thinking Stage II information is being obtained from normal physical sensory sources. The combination of true sensory data received in Stage II may produce a valid signal line "image" consisting of colors, forms, and textures. Stage II visuals or other true signal line visuals of the site may be distinguished from an AOL in that they are perceived as fuzzy, indistinct and tending to fade in and out as one attempts to focus on its constituent elements rather than the sharp, clear, static image present with AOL.

I. Aesthetic Impact (AI):

Aesthetic impact indicates a sudden and dramatic widening of the aperture, and signals the transition from Stage II into Stage III. In normal session structure, it occurs only after two or more dimensionals occur in the signal line. On occasion, however, AI can occur more or less spontaneously in Stage II, especially when a site is involved with very pronounced Stage II elements, such as particularly noisome chemical plant. AIR is the viewer's personal, emotional response to the site: "How the site makes you feel." It can be a manifestation of sudden surprise, vertigo, revulsion, or pleasure. Though some sites seem to consistently elicit similar AI responses in any person who remote views them, it must still be borne in mind that an AI response is keyed directly to the individual's own personality and emotional/physical makeup, and that therefore AI responses can differ, sometimes dramatically so, from viewer to viewer. AI will be more fully discussed in the section of this paper dealing with Stage III.

J. Drills/Exercises:

To promote flexibility in producing Stage II responses, an exercise is usually assigned viewer trainees. This consists of producing a list of at least sixty sensory response type words, dealing with all the the possible categories of sensory perceptions: tastes, sounds, smells, tactile experience, colors and other elementary visuals, and magnetic/energetic experiences. When giving the assignment, the trainer emphasizes reliance on "basic" words as described above.

K. Format:

Following is a sample Stage II format:

(FORMAT FOR STAGE II)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

(STAGE I - Coordinate)	(Ideogram)	A	across angle up angle down angle across angle down solid
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B Structures

(STAGE II - Sensory Data)	S2	white warm unclean smell
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AI Break
Smells
Gross!

AOL Break
Smells like
dirty air

(STAGE I - Coordinate)	(Ideogram - multiple)	A	Up angle across angle down Solid
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B Structure

A	Angle across angle down Solid
---	-------------------------------------

B Structure

A	Flat Hard
---	--------------

B	Land
---	------

(STAGE II)

S2 grey
white
rough
noisy
densely populated - S4 (note
this
as Stage IV, not II)
warm
smell of fumes

Confusion Break
"Thud" or
scraping sound.
Can't tell.

(Stage II - Dimensionals)

tall [Note: this is the
start of dimensionals]
high
solid
wide

AI Break
Man! This
thing is
really BIG!

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STAGE III

A. Concept:

As Stage II progresses the aperture opens dramatically wider than was the case with either Stage I or early Stage II. Dimensionals begin to emerge and the threshold is reached for the transition into Stage III. The shift into full Stage III is triggered by aesthetic impact (see below). It is after this point that the true dimensionality of the site may begin to be expressed. This differs from dimensional elements encountered previously, in that Stage II dimensionals are individual aspects of the site, while Stage III dimensionality is a composite of inherent site aspects. The concept of "the viewer's perspective" must, however, be avoided because in Stage III the viewer has not yet reached the point where complete comprehension and appreciation of the size, shape, and dimensional composition of the overall site can be ascertained. Generally, the viewer himself is not precisely aware of his own perceptual relationship to the site and therefore not consciously aware of the true relationship of all the dimensional components he is able to debrief from Stage III. As is discussed in various sections below, he must rely on the various tools available in Stage III to obtain and organize the increased information he is perceiving. Although Stage III can provide a great deal of information about any given site, the goal of Stage III is command of structure.

B. Definitions:

1. Aesthetic: Sensitivity of response to given site.
2. Drawing: The act of representing something by line, etc.
3. Idea: Mental conception; a vague impression; a hazy perception; a model or archetype.
4. Impact: A striking together; changes, moods, emotions, sometimes very gross, but may be very weak or very subtle.

5. Mobility: The state or quality of being mobile.

6. Motion: The act or process of moving.

7. Perceptible: That which can be grasped mentally through the senses.

8. Prompt: To incite to move or to action; move or inspire by suggestion.

9. Rendering: Version; translation (often highly detailed).

10. Sketch: To draw the general outline without much detail; to describe the principle points (idea) of.

11. To Track: To trace by means of vestiges, evidence, etc.; to follow with a line.

12. Vision: One of the faculties of the sensorium, connected to the visual senses out of which the brain constructs an image.

C. Site Requirements:

A site selected for Stage III would logically require significant dimensional components. Locales such as bridges, monuments, airports, unusual natural formations, etc. are useful Stage III sites.

D. The Six Primary Dimensionals:

1. Diagonal: Something that extends between two or more other things; a line connecting two points of intersection of two lines of a figure.

2. Horizontal: Parallel to the plane of the horizon.

3. Mass: Extent of whatever forms a body--usually matter.

4. Space: Distance interval or area between or within things. "Empty distance."

5. Vertical: Perpendicular to the plane of the horizon; highest point/lowest point (i.e., height or depth).

6. Volume: A quantity; bulk; mass; or amount.

E. Aesthetic Impact:

As the aperture widens rapidly from Stage II, a virtual avalanche of site information begins to impact on the viewer's unconscious. The cumulative effect of all this detail is to trigger a subjective response from the viewer. This opening of the aperture and subsequent subjective response is called Aesthetic Impact (AI) and is the viewer's subjective emotional response to the site. It is best described as "how the site makes the viewer feel." AI may immediately follow two Stage II dimensional responses, but it will certainly follow three or more. It may be experienced and expressed in a variety of ways. A simple exclamation of "Wow!" may be the AI response when one is suddenly impressed by the immensity of some natural formation, such as the Grand Canyon or Yosemite's Half Dome. On the other hand, such a site might just as easily spark a feeling of vertigo or fear of falling, or cause one to remark, "This is really tall (or deep)!". A pulp mill might trigger an AI reaction of revulsion because of the nauseating smells. Or a comprehension of the grandeur or squalor of a site might cause one to have a sudden appreciate of beauty or ugliness. Other examples of AI might be claustrophobia, loneliness, fright, pleasantness, relaxation, enjoyment, etc.

AI need not be pronounced to be present; in fact, it may often be quite subtle and difficult to recognize. It may sometimes be a sudden, mild cognitive recognition of the abrupt change in perspective, or a slight surprise or alteration of attitude about the site. Some viewers who in the past have had little experience with direct contact with their emotions may have difficulty recognizing that they experience AI, and may even be convinced it doesn't happen to them. Such individuals must exercise a great deal of caution not to sublimate or suppress AI recognition, and require additional exposure to AI to help them learn to recognize and declare it appropriately.

The monitor also has a role to play in helping the viewer to recognize AI. Body language, eye movement, and specific speech patterns can all be cues to the experienced monitor that AI is present. The monitor must draw the viewer's attention to the existence of an undeclared AI when he observes the "symptoms" of an AI unrecognized by the viewer.

It is extremely important to properly recognize and declare (objectify) AI, since how one deals with it can determine the entire course of the session from that point on. The viewer may not work through AI. Aesthetic Impact must be recognized, declared, and allowed to thoroughly dissipate. Should the viewer err and attempt to work through AI, all information from that point on will be colored by the subjective filter of the emotional experience encountered, and AOL Drive and AOL "Peacocking" (discussed under AOL, below) can be expected to arise.

AI is dealt with in the following manner. Moving through Stage II, the viewer begins to debrief a cluster of two or more basic dimensionals. He suddenly realizes that the aperture is expanding, and that in conjunction he is having a subjective emotional reaction to the site--whether pronounced or mild. He then states aloud as he objectifies on his paper "AI Break." He then briefly says aloud and writes on the paper what the AI is. Declarations can be everything from a simple "Wow!" to "Disgusting!" to "I like this place" to "Vertigo" to "I feel sick" to "This is boring" to "I'm impressed by how tall this is" to "Absolutely massive!". The viewer by taking this "AI Break" effectively disengages himself temporarily from the signal line and allows the emotional response to dissipate. The time required for this can vary from a few brief seconds for a mild AI to hours for one that is especially emphatic.

It is important to note that, though many sites elicit essentially the same response in every individual who remote views it, each person is different than every other and therefore under certain circumstances and with certain sites AI responses may differ significantly from viewer to viewer. One example of this that has frequently been related is a small sandy spit off of Cape Cod, Massachusetts. One viewer, a highly gregarious woman who enjoys social interactions, when given the site responded that it made her feel bleak, lonesome, depressed, abandoned. On the other hand, a viewer who had spent a great deal of his time in nature and away from large numbers of other humans experienced the site as beautiful and refreshing. Since AI is subjective, such variations are not unexpected, and under the right circumstances [are] usually appropriate.

F. Motion/Mobility:

Two variations of the concept of movement are recognized as being available to the viewer during Stage III. The first is the idea of motion at the site: an object or objects at the site may be observed as they shift position or are displaced from one location to another. For example, there may be automobile traffic present, a train moving through the area, or whirling or reciprocating machinery, etc.

"Mobility," the second movement concept, is the ability possessed by the viewer in Stage III to shift his viewpoint to some extent from point to point about the site, and from one perspective to another, i.e., further back, closer up, from above, or below, etc. This ability makes possible the projection of trackers and sketches as described below. An additional feature this introduces is the ability to shift focus of awareness from one site to another using a polar coordinate concept. This is more fully explained under Movement/Movement Exercises, which follows.

G. Dimensional Expression on Paper:

1. Sketches:

a. Spontaneous sketches: With the expansion of the aperture and after dissipation of AI, the viewer is prepared to make representations of the site dimensional aspects with pen on paper. A sketch is a rapidly executed general idea of the site. In some cases it may be high representational of the actual physical appearance of the site, yet in other cases only portions of the site appear. The observed accuracy or aesthetic qualities of a sketch are not particularly important. The main function of the sketch is to stimulate further intimate contact with the signal line while continuing to aid in the suppression of the viewer's subjective analytic mental functionings. Sketches are distinguished from drawings by the convention that drawings are more deliberate, detailed representations and are therefore subject to far greater analytic (and therefore AOL-producing) interpretation in their execution.

b. Analytic Sketches: Analytic sketches are produced using a very carefully controlled analytic process usually employed only when a satisfactory

spontaneous sketch as described above is not successfully obtained. An analytic sketch is obtained by first listing all dimensional responses obtained in the session, including those contained in the "A" components of the various Coordinate/I/A/B prompting sequences, in the order and frequency they manifest themselves on the session transcript. Each of these dimensional elements apparently manifests itself in order of its importance to the gestalt of which it is a part. So, for example, if in the first "A" component of the session one encounters "across, rising," these two would head the list, and their approximate placement on the paper will be determined by the viewer before any other. A second list is then compiled, listing all secondary attributes of the site. Finally, a list may be made if desired of any significant "details" that do not fit into the previous two categories.

In analytic sketching the intuitive part of the viewer's apparatus is not shut off. He must continue to attempt to "feel" the proper placement of the dimensional elements of the site. In fact, the purpose of this approach to sketching is to "re-ignite" the viewer's intuition. As each element on the primary list is taken in order, the viewer must "feel" the proper position for that element in relation to the others. If the dimensional element "round" is listed, it must be determined how a rounded element fits in with "across," "rising," "flat," "wide," "long," and any other dimensional elements that may have preceded it. When elements from the primary list are exhausted, the viewer may duplicate the process with those from the secondary list. If necessary and desirable, the viewer may proceed to the details list and assign them their appropriate locations.

2. Trackers: Stage III contact with the site may on occasion produce an effect known as a tracker. This is executed by a series of closely spaced dots or dashed lines made by pen on paper, and describes a contour, profile, or other dimensional aspect of the site. Trackers are formed in a relatively slow and methodical manner. The viewer holds pen in hand, lifting it off the paper between each mark made, thereby allowing the autonomic nervous system, through which the signal line is being channeled, to determine the placement of each successive mark. While constructing a tracker, it is possible for the viewer to

spontaneously change from executive the tracker to executing a sketch, and back again.

3. Spontaneous Ideograms: At any point in the sketch/tracker process, an ideogram may spontaneously occur. This most probably relates to a sub-gestalt of the site, and should be treated like any other ideogram. It will produce "A" and "B" components, Stage IIs, and so forth. Because of the possibility for the occurrence of these spontaneous ideograms with their potential for conveying additional important site information, viewers are strongly counseled to always keep their pen on paper to the greatest extent practical.

H. Movement/Movement Exercises:

An outgrowth of the viewer mobility concept involves the ability of the viewer to shift his focus from one site to other sites using a polar coordinate concept. This is often termed a "movement" or "movement exercise," and is executed thusly. The viewer is given the coordinates for the base site, and the session proceeds as normal: I/A/B, Stage IIs, dimensionals, AI to Stage III sketches/trackers. When the monitor is confident that the viewer has successfully locked onto this primary site, he tells the viewer to "prepare for movement." The viewer accordingly places his pen on the left side of the paper, indicating he is ready for a new prompting coordinate as per convention. The monitor then tells the viewer to acquire the central site. The viewer responds with a very brief, few-word description of the base site, whereupon the monitor gives a prompting statement in lieu of the usual geographic coordinate. This statement includes a distance and direction from the base site, and is couched in words as neutral, passive and non-suggestive (therefore less AOL-inducing) as possible.

By way of example, let us assume that the base site is a large grey structure, and the secondary site to which the viewer's focus is to be moved is 8 1/2 miles northwest of the base site. The monitor will say "Acquire the site," to which the viewer responds approximately, "A large grey structure." The monitor then says "8 1/2 miles (to the) northwest something should be visible." Just as he would a geographic coordinate, the viewer objectifies this phrase by writing it down, places his pen on the paper to receive the ideogram, and progresses from there

just as if he were processing any other new site.

Note, however, the very neutral way the monitor provided the prompting. He avoided such leading words as, "What do you see 8 1/2 miles northwest?" or "You should be able to see (hear/feel/smell) something 8 1/2 miles northwest." Observe also that "motion words" ("move," "shift," "go," etc.) were also avoided. Words and phraseology of either type tends to cause the viewer to take an active role, directly attempting to perceive the site instead of letting the signal line bring the information to him. This sort of active involvement greatly encourages the development of AOL and other mental noise effects.

Instead, the passive wording used by the monitor stimulates the analytic component of the mind as little as possible, allowing uncontaminated signal line data to be received. Examples of acceptable passively framed words relating to sensory involvement are: "should be visible," "hearable," "smellable," "feelable," "tasteable," etc. In earlier stages sensory-based wording would have been avoided as a catalyst to AOL. With the widened aperture in Stage III, however it may be used successfully.

This movement technique may be used any number of times, starting either from the original base site, or from one of the other subsequent sites to which the viewer's perception has been "moved."

I. Analytic Overlay (AOL) in Stage III:

1. AOL Matching: With the expansion in aperture inherent in Stage III, and after appropriate AI, the AOL phenomenon develops to where a viewer's AOL may match or nearly match the actual signal line impression of the site. For example, if the site were Westminster Abbey, the viewer might produce the AOL of Notre Dame cathedral. Or he might even actually get an image of Westminster Abbey that nevertheless fills all the criteria for an AOL. According to theory, the matching AOL is superimposed over the true signal line. It is however possible with practice to distinguish the vague parameters of the true signal line "behind" the bright, distinct, but somewhat translucent image of the AOL. The viewer must become proficient at "seeing through" the AOL to the signal line. Use of "seeing through" here must not be taken to imply

any visual image in the accepted sense of the word, but rather as a metaphor best describing the perceptory effect that manifests itself.

2. AOL Drive: Although mentioned before, AOL Drive becomes a serious concern beginning in Stage III. It occurs when the viewer's system is caught up in an AOL to the extent that the viewer at least temporarily believes he is on the signal line, even though he is not. When two or more similar AOLs are observed in close proximity, AOL drive should be suspected. AOL drive is indicated by one or more of the following: repeating signals; signal line ending in blackness; peculiar (for that particular viewer) participation in the signal line; and/or peacocking. Causes for AOL drive include accepting a false "B" component in Stage I; or accepting a false sketch or undeclared AOL in Stage III. Undeclared AOLs can spawn AOL drive in all other stages beyond Stage III as well. Once it is realized that AOL drive is present, the viewer should take an "AOL/D Break" (as discussed under STRUCTURE), then review his data to determine at what point he accepted the AOL as legitimate data. After a sufficient break the viewer should resume the session with the data obtained before the AOL drive began. Listed below are two subspecies of AOL drive.

a. Ratcheting: The recurrence of the same AOL over and over again as if trapped in a feedback loop.

b. AOL "Peacocking": The rapid unfolding, one right after another, of a series of brilliant AOLs, each building from one before, analogous to the unfolding of a peacock's tail.

J. Format:

Following is a sample Stage III format:

(FORMAT FOR STAGE III)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

(STAGE I -
Coordinate)

(Ideogram)

A Rising
Angles Across
Downs
Solid

B Structures

(STAGE II -
Sensory Data)

S2 grey
white
rough
gritty texture
noisy
mixture of sounds
warm
moist
smell of fumes
unclean smell
hazy

tall (beginning of
dimensionals leading to AI
and Stage III
sketching/tracking)

wide
long
huge

AI BREAK
Wow! I'm dizzy!

(Stage III)

(SKETCH OR TRACKER)

AOL BREAK
Empire State
Building

STAGE IV

A. Concept:

With the successful accomplishment of Stage III, the viewer has become subject to an enormous flood of information available from the site. Previously, such a flow of data would have been overwhelming, and those circumstances in Stages I through III in which the viewer found himself so inundated would have required the taking of a "Too Much Break." At this point, however, it becomes both possible and necessary to 1) establish a systemic structure to provide for the orderly, consistent management of the volumes of information that may be obtained, and 2) facilitate and guide the viewer's focusing of perceptions on ever finer and finer detail of the site. This is accomplished through the use of an information matrix which is illustrated below. Stage IV is a refinement and expansion of the previous structure to facilitate more complete and detailed decoding of the signal line.

B. Definitions:

Most of the terms used in a Stage IV matrix have been defined previously. Those that have not are explained as follows:

1. Emotional Impact: The perceived emotions or feelings of the people at the site or of the viewer. Sometimes the site itself possesses an element of emotional impact, which is imprinted with long or powerful associations with human emotional response.

2. Tangibles: Objects or characteristics at the site which have solid, "touchable" impact on the perceptions of the viewer, i.e., tables, chairs, tanks, liquids, trees, buildings, intense smells, noises, colors, temperatures, machinery, etc.

3. Intangibles: Qualities of the site that are perhaps abstract or not specifically defined by tangible aspects of the site, such as purposes, non-physical qualities, categorizations, etc.; i.e., "governmental," "foreign," "medical," "church," "administrative,"

"business," "data-processing," "museum," "library," etc.

4. AOL/S: Virtually synonymous with the previously considered term "AOL Matching," AOL/Signal occurs when an AOL produced by the viewer's analytic mental machinery almost exactly matches the site, and the viewer can to some extent "look" through the AOL image to perceive the actual site. The advantage of AOL/S in Stage IV is that it allows the information to be used without calling a break. One can ask, "What is this trying to tell me about the site?" As an example, the viewer may perceive the Verazzano Narrows Bridge when in fact the site is actually the George Washington Bridge.

5. Dimensionals: "Dimensionals" have an even broader meaning here than in Stage III. In Stage IV, more detailed and complex dimensionals can be expected and are now considered to be in structure and therefore more reliable. "Spired," "twisted," "edged," "partitioned," etc. are only a few examples.

C. Stage IV Matrix:

To provide the necessary structure for coherent management of this information, matrix column headings are constructed across the top of the paper thusly:

S-2	D	AI	EI	T	I	AOL	AOL/S
-----	---	----	----	---	---	-----	-------

These headings stand for the following:

1. S-2: Stage II information (sensory data).
2. D: Dimensionals.
3. AI: Aesthetic Impact.
4. EI: Emotional Impact.
5. T: Tangibles.
6. I: Intangibles.
7. AOL: Analytic Overlay.
8. AOL/S: AOL/Signal.

D. Session Format and Mechanics:

As the viewer produces Stage IV responses

(generally single words that describe the concepts received via the signal line) they are entered in the matrix under their appropriate categories. The matrix is filled in left to right, going from the more sense-based Stage IIs and dimensionals towards the ever more refined information to the right, and top to bottom, following the natural flow of the signal line. Stage IV information, similar to that of Stage II, comes to the viewer in clusters. Some particular aspect of the site will manifest itself, and the sub-elements pertaining to that aspect will occur relatively rapidly to the viewer in the general right-to-left and top-to-bottom pattern just described. Some degree of vertical spacing can be expected between such clusters, an indication that each of these clusters represents a specific portion of the site.

Entries in a properly filled-in matrix will tend to move slantwise down the page from the upper left to lower right with some amount of moving back and forth from column to column. Stage IIs and dimensionals retain their importance in site definition, while AOLs and AIs, once they have been recognized and objectified as such, so not require a major interruption in the flow of the signal line as was the case in previous stages. In fact, AOLs now frequently become closely associated with the site and may lead directly to "AOL matching," or AOL/Signal, as it is categorized in the matrix and described above. EI tends to manifest itself comparatively more slowly than information in other categories. If people are present, for example, EI pertaining to them may be effectively retrieved by placing the pen in the EI column of the matrix. Several moments of subsequent waiting may then be required for the signal to build and deliver its available information. Tangibles will frequently produce immediate sketches or ideograms, which lead to yet more intimate contact with the signal line.

Some degree of control over the order of information retrieval from the signal line can be exercised by the viewer, determined by which column he chooses to set his pen to paper. This acts as a prompting mechanism to induce the signal line to provide information pertinent to the column selected. For example, if more intangibles relating to the site are desired, the pen may be placed in the "I" column to induce the extraction of intangible information from the signal line.

The Stage IV process can be very rapid, and care must be taken to accurately decode and record the data as it comes. However, if as sometimes happens the signal flow should slow, it is recommended that resting the pen on paper in the "EI" column may enhance retrieval of "EI" information, which in turn may potentially stimulate further signal line activity and acquisition.

E. Format:

Following is a sample Stage III format:

(FORMAT FOR STAGE IV)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

(STAGE I -
Coordinate)

(Ideogram)

A Rising
 Angles Across
 Downs Solid

B Structures

(STAGE II -
Sensory Data)

S2 rough
smooth
gritty texture
grey
white
red
blue
yellow
orange
clean taste
mixture of smells
warm
bright
noisy

(STAGE II - Dimensionals)

tall
rounded
wide
long
open

AI BREAK
Interesting.
I like it here.

(Stage III) (SKETCH OR TRACKER)
[STAGE IV]

S-2	D	AI	EI	T	I	AOL	AOL/S
				structures			
rough smooth					manmade		
	high tall wide						
		AI BREAK This is neat!		doors windows			
					colorful		
				parapets building			
		[SKETCH]					
					foreign feeling		
				people			
		somber serious devoted enthusiastic					
					secular		
						AOL BREAK A castle in a city	
				church			

[NEXT PAGE](#)



STAGE V

A. Concept:

Stage V is unique among the remote viewing stages thus far discussed in that it does not rely on a direct link to the signal line to obtain the information reported. Instead, data is derived through accessing the information already available below the liminal threshold in the brain and autonomic nervous system. This information is deposited in earlier stages when the signal line passes through the system and "imprints" data on the brain by causing cognitrons to form through the rearrangement of the brain's neuronal clusters into the appropriate patterns, roughly analogous to what occurs in a computer's memory storage when it receives a data dump.

Information "stored" in a cognitron can be accessed by a certain prompting methodology. In normal brain functioning, cognitrons are induced to deliver up the information they store through some stimulus delivered by the brain, much in the same way as a capacitor in an electronic circuit can be triggered to release its stored electric charge.

When properly prompted, the information released consists of sub-elements which together form the complete cognitron. For example, the concept "religious" may be represented by one complete cognitron (cluster of neurons); each neuron would store a sub-element of that cognitron. Hence, the cognitron for "religious" could have neurons storing data for the following elements: "quiet," "incense," "harmonious chanting," "bowed heads," "robes," "candles," "dimly lit," "reverence," "worship," "respect," etc. If attention is paid to what underlies the concept of "religious" as it is originally evoked in Stage IV, the sub-elements, which may themselves provide valuable information far beyond their collective meaning of "religious," may be broken out and assembled. These sub-elements as they are brought forth in Stage V are known as "emanations" ("emanate" literally defined means, "to issue from a source, to flow forth, to emit, or to issue").

B. Definitions:

1. Objects: An object is a thing that can be seen or touched. "Objects" can be understood as those physical items present at the site that helped cause the cognitron to form in the viewer's mind and hence prompt his response of "religious;" i.e., "robes," "candles," "incense," etc.

2. Attributes: An attribute is a characteristic or quality of a person or thing. "Attributes" applies to those characteristics of the site that contributed to cognitron formation and the aforementioned viewer response: "quiet," "dimly lit," "echoing," "large," etc.

3. Subjects: "Subject" is defined as "something dealt with in a discussion, study, etc.," "Subjects" are emanations that might serve a nominative function in describing the site, or be abstract intangibles, or they could be more specific terms dealing with function, purpose, nature, activities, inhabitants, etc., of the site: in the above example, "reverence," "worship," "respect," "harmonious chanting," etc.

4. Topics: "Topic" is defined as "a subject of discourse or of a treatise; a theme for discussion." Closely related to "subjects," "topics" often prove to be sub-elements of one or more of the subjects already listed, and frequently are quite specific: "mass," "Catholic," "priest," "communion," and so forth. An interesting phenomenon to be here considered is that just as one of the subjects encountered may produce several topics, a topic itself may in turn be considered as a subject and produce topics of its own. This construction appears to be very hierarchical and "fractalized," with larger cognitrons being subdivided into smaller ones, which in turn can be further divided, and so on. In fact, any emanation thus "broken out," or "stage-fived" can itself often be further "stage-fived," and subdivided into its own object/attribute/subject/topic categories.

C. Format and Structure:

Because extreme caution must be exercised to avoid phrases or promptings that might either induce AOL or otherwise unnecessarily engage the viewer's analytic mental processes, a sort of "hypo-stimulative" type of referral system must be used to "target" the viewer. This is accomplished by dividing the possible types of

emanations obtainable into four categories: objects, attributes, subjects, and topics, then prompting the release of subliminally-held information by saying and writing "Emanations," followed only by a question mark.

In actual execution, the Stage V format would look somewhat as follows:

religious
objects
emanations?

robes
candles
incense

religious
attributes
emanations?

quiet
dimly lit
echoing
large

religious
subjects
emanations?

worship
reverence
respect
harmonious
chanting

religious
topics
emanations?

mass
Catholic
priest
communion

Note the arrangement of the prompters. First is written the word or concept being broken out. Directly under it is the particular category to be considered. Finally comes the word "emanations," followed by a question mark. This methodology was developed as the best

means of directing a query into the neural "data storage area" of the subconscious without inadvertent "hinting," suggestion, or engagement of analytic processes. The word "emanations" represents the sub-elements or component parts of the "religious" cognitron which emerged from the subconscious as a collective concept for these sub-elements. Because it possesses the combined neural energy of the aforementioned components, during Stage IV the overall cognitron-concept is able to pass into the conscious awareness of the viewer with relative ease. The sub-elements themselves, however, have insufficient impetus to individually break unaided through the Liminal barrier into the consciousness of the viewer, and must intentionally be invoked through the Stage V process.

It is suspected that the most amount of information will probably be derived from attribute or topic categories, though at times both object and subject headings might provide significant volumes of information. If, as occasionally may happen, all four categories are prompted and no responses result, it can be supposed that one of two situations exist: the response being stage-fived is either already at its lowest form, or it is really AOL.

D. Implications:

The value of Stage V is readily apparent. Though the sum total of the information obtained quite validly might produce the overall cognitron of "religious" in the context of an RV session, once rendered down to its sub-elements and details the cognitron produces a wealth of additional information of use to the analyst.

E. Considerations:

The process has a few peculiarities and a few cautions to observe. First, one must be aware that not every cognitron necessarily produces responses for every category, and in those that do, some categories are inevitably more heavily represented than others. In general, the rule is that if the list of words that the viewer produces under the particular category being processed does not flow smoothly, regularly, rapidly, and with obvious spontaneity, the end of accessible information has been reached. Therefore, if there is a pause after the last word recorded of more than a few

seconds, the end of the cluster has probably been reached. On the other hand, if after the original prompting nothing comes forth spontaneously, there are probably no accessible emanations pertaining to the cognitron being processed in that category. For example, if the viewer just sits with pen on paper, with nothing to objectify after the viewer has written "religious," "topics" (or other category), and "emanations?" then topic-type information was probably not relevant to the formation of that cognitron. If such a situation should occur either at the beginning of a category or at the end of one more productive, the viewer should either on his own or with encouragement from the monitor declare an end to that particular category and move on to the next. Usually, the viewer is intuitively aware when more valid information remains to be retrieved and when the end of a cluster has been reached. To sit too long waiting for more information if none is readily available engages the analytic process and encourages the generation of AOL.

The viewer must also be aware that some responses might at one time or another appear in any one or more of the category columns. One example frequently given is "warm." Although one might consider this an attribute of some object-related word, as a concept of temperature "warm" could just as well show up in the Object column itself. "Electronic," on the other hand, is unlikely to be an object, but could easily fit into attribute, subject or topic columns.

F. Switches:

The "switch" is another issue that needs to be properly understood in conjunction with the Stage V process. Sometimes, the viewer will be busily recording a string of emanations under a particular category when suddenly emanations from another category intrude. For example:

religious
objects
emanations?

robes
candles
hall
quiet

long
dimly lit
echoing...

Notice that a few "object" words come through at first, to be replaced spontaneously by words more appropriate to the "attribute" category. This is known as a "switch"--a point in a Stage V chain where a sudden switch is made from one category to another. There are several possible causes for this. The first is that the viewer has in a sense skipped down a level in detail, and proceeds to provide sub-elements of information for the last valid item in the category--in the above example the words quiet, long, etc., are attributes of "hall," instead of objects belonging to "religious."

A second possibility is that all emanations of a given category are exhausted without the viewer being conscious of the fact, and emanations from another category begin to intrude out of proper structure, as shown below:

robes
candles
soothing
dim
peaceful
decorated

Finally, it may be the case that no emanations of the proper type might manifest themselves, but only intruders from another category. Such a situation would indicate that no emanations of the sort that would be expected for the prompted category are present, and that such emanations were obviously not important in the formation of the cognitron being Stage-fived.

To deal with a switch, one must task the system (after analyzing what has happened) using an alternative category suggest by the trend in the data line. In other words, if attributes are produced by the switch, one should shift to the "attribute" category and re-prompt the word/cognitron under examination.

G. AOL and Stage V:

Objects and Attributes may be considered "objective elements," in that like Stage IIs, these

responses are much less likely to spark AOLs. Topics and Subjects, on the other hand, are "subjective, informational elements," and require special attention to avoid AOL contamination.

AOL too may lend itself to being "stage-fived." It is axiomatic in this RV theory system that analytic overlay is generally valid, site-related information which the analytic centers of the brain have simply taken and "embroidered" with memory associations and suggestive imagery. This implies that accurate information can possibly be derived from an AOL through the Stage V process. For the purposes of Stage V, these kernels of valid site-information are called "prior emanations." The format for "stage-fiving" AOLs is as follows:

AOL mosque
prior emanations?

large
assembly
religious decorations
singing
reverence
scriptures
clergy

When prompting valid prior emanations from an AOL, it is important to indicate only "AOL," and not say or write "AOL Break" as the viewer has been conditioned to do in most other circumstances involving AOL, since the word "break" is intended both to disengage the viewer from the signal line and to inform the viewer's system that the material occasioning the "break" was not desirable.

The prior emanations that result from "stage-fiving" an AOL tend to be a mixture of the four Stage V categories, selected words of which could presumably further be "stage-fived."

Finally, when normal AOL is encountered in the course of a Stage V cluster, which it sometimes is, it should be declared according to the normal practice, and the category re-prompted. If deemed appropriate, such AOL could no doubt also be subjected to Stage V reduction.

H. Format:

A sample format for Stage V follows:

(FORMAT FOR STAGE V)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

(STAGE I -
Coordinate)

(Ideogram)

A Rising
Angles Across
Downs Solid

B Structures

(STAGE II -
Sensory Data)

S2 rough
smooth
gritty texture
grey
white
red
blue
yellow
orange
clean taste
mixture of smells
warm
bright
noisy

(STAGE II - Dimensionals)

tall
rounded
wide
long
open

AI BREAK
Interesting.
I like it here.

(Stage III)

(SKETCH OR TRACKER)

[STAGE IV]

S-2 D AI EI T I AOL AOL/S

structure

rough
smooth

manmade

high
tall
wide

AI BREAK
This is
neat!

doors

windows

colorful

parapets
building

[SKETCH]

foreign
feeling

people

somber
serious
devoted
enthusiastic

secular

AOL BREAK
A castle
in a city

church

(STAGE V)

religious
objects
emanations?

robes
candles
incense

religious
attributes
emanations?

quiet
dimly lit
echoing
large

religious
subjects
emanations?

worship
reverence
respect
harmonious
chanting

religious
topics
emanations?

mass
Catholic
priest
communion

AOL mosque
prior emanations?

large
assembly
religious decorations
singing
reverence
scriptures
clergy

NEXT PAGE

STAGE VI

A. Concept:

Stage VI involves the three-dimensional modeling of the site. As such, it is in a sense the continuation of expression of the site's physical characteristics begun in Stage III. Stage VI modeling is a kinesthetic activity which appears to both quench the desire to produce AOL and act as a prompt to produce further information relating to the site--including not just the physical aspects being modeled, but other elements not directly associated with the modeling itself.

B. Functions of Modeling:

Stage VI, modeling, has two functions:

1. Kinesthetic interaction with the site by describing the site with 3-dimensional materials, which facilitates the assessment of relative temporal* and spatial dimensional elements of the site, and;

2. Kinesthetic interaction with the site which effectively lowers the liminal threshold of the viewer by narrowing the RVer's attention field to specific locales (time/space). (Kinesthetic activity is space/time activity, such as moving an object from point A to point B. Not only has the object moved in space, it has also taken time to make the move. Everything in the physical universe is because of kinesthetic activity.)

* NOTE: An example of relative temporal assessment would be describing a site as being contemporary and modern, with an old world ambience, which the people of today visit to understand the past.

C. RV Modality:

There are two types of kinesthetic activities in remote viewing--the detect mode and the decode mode. The detect mode includes those behaviors that act as progressively engineered stimuli to the RVer, which in Stage I involves writing the coordinate and in Stage III involves the rendering of a sketch, drawing, or tracker. In Stage VI this mode is represented by 3-dimensional

model constructing. Decode kinesthetics, on the other hand, are objectifications which act as responses to the stimuli of the detect mode. Representing the decode mode are the Stage I ideogram, Stage II basics, Stage III dimensionals, the Stage IV matrix, and the Stage VI matrix, all of which are produced from the signal line. Stage V is neither detect nor decode as Stage V information comes from cognitrons formed subconsciously rather than from the signal line.

D. Discussion:

According to theory, as the viewer proceeds through the earlier Stages, his contact with the site is enhanced in quality and increased in extent. Stage VI involves the viewer in direct 3-dimensional modeling and assessment of the site and/or the relationship of Site "T" elements, one to another.

Stage VI may be engaged at several different junctures: after completion of Stage IV and/or Stage V. It can also be entered when Stage IV has stabilized, appropriate AI has been encountered and dealt with, and the viewer has become localized on a specific aspect of the site. Because Stage IV data is collected by "winking" around the site, thereby providing incongruent information, the stabilization/localization must occur prior to Stage VI. After the Stage IV "T" has been modeled, the session can proceed moving to Stage V or be continuing further with Stage VI.

E. Session Mechanics:

As soon as the decision is made to proceed into Stage VI the viewer places in front of him the modeling material (usually clay) that has been kept nearby since the start of the session. At the same time, he also takes a blank piece of paper and writes a Stage VI Matrix on it. As the viewer proceeds to manipulate the modeling material into the form(s), dimensions, and relationships that "feel" right to him, he maintains as his concentrated effort the perception of the site details that are freed to emerge into his consciousness by the kinesthetic experience of the modeling process. These site data are recorded in their appropriate columns on the matrix as the Stage VI portion of the session continues.

1. Matrix: The Stage VI Matrix is identical in

form to the Stage IV Matrix:

S-2 D AI EI T I AOL AOL/S

However, it is labeled "Stage VI" for both record keeping purposes and because that matrix pertains to a specific locale in time/space and not the entire site.

2. Considerations: In practice, the viewer constructs the Stage VI Matrix, sets it aside, constructs a 3-dimensional model of Stage IV "T's," and records information perceived from the signal line. During the modeling process, the viewer must:

a) Focus his awareness on the signal line (not the model) and the information which will begin to slow as the model is constructed, and;

b) Objectify that information within the prepared Stage VI Matrix. The viewer must keep in mind that the model does not have to be a precise or accurate rendering. It is the objectified information resulting from the modeling that is IMPORTANT.

F. Format:

Following is the format for a typical Stage VI session:

(FORMAT FOR STAGE VI)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

(STAGE I -
Coordinate)

(Ideogram)

A Rising
 Angles Across
 Downs Solid

B Structures

(STAGE II -
Sensory Data)

S2 rough
smooth
gritty texture
grey
white
red
blue
yellow
orange
clean taste
mixture of smells
warm
bright
noisy

(STAGE II - Dimensionals)

tall
rounded
wide
long
open

AI BREAK
Interesting.
I like it here.

(Stage III)

(SKETCH OR TRACKER)

[STAGE IV]

S-2	D	AI	EI	T	I	AOL	AOL/S
				structure			
rough							
smooth						manmade	
	high						
	tall						
	wide						
		AI BREAK					
		This is					
		neat!					
				doors			
				windows			

colorful

parapets
building

[SKETCH]

foreign
feeling

people

somber
serious
devoted
enthusiastic

secular

AOL BREAK
A castle
in a city

church

(STAGE V)

religious
objects
emanations?

robes
candles
incense

religious
attributes
emanations?

quiet
dimly lit
echoing
large

religious
subjects
emanations?

worship
reverence
respect
harmonious
chanting

religious
topics
emanations?

mass
Catholic
priest
communion

AOL mosque
prior emanations?

large
assembly
religious decorations
singing
reverence
scriptures
clergy

(STAGE VI - this matrix is filled in while viewer is
constructing the model)

STAGE VI

S-2	D	AI	EI	T	I	AOL	AOL/S
-----	---	----	----	---	---	-----	-------

church

hand-hewn
stones

grey
rough

very large

very old

war damaged

monument

dreary climate

international
feeling

rubble

separate
structure

tall
straight
rectangular
high
wide

AI BREAK
This
is really neat!
It feels very
familiar.

modern

same purpose
as other
structure

church

New
church
and
old
church
are
the
same

cosmopolitan
atmosphere

war
atrocities

* Viewer's Summary: Site is composed of two churches. One church, which is old and made of hand-hewn stones, has been damaged by war. There is a lot of rubble around it. The new church is very modern in design. Both are located in an area with a cosmopolitan atmosphere and an international flavor. The older church as been left as a monument to remind the people of today of the war atrocities of the past. The new church now serves the same purpose as the older church did at one time--a house of worship.

* NOTE: At the end of a session, the viewer will often produce a short summary of the data contained in session structure as an aid in tying together the information derived from the signal line.

FEEDBACK NOTE: Site is the new Kaiser Wilhelm Church and the war-torn older Kaiser Wilhelm Church, which are side-by-side in Berlin, Germany. The older church, demolished by bombing during World War II, has been left to stand as a monument and a reminder to all who visit.

NEXT PAGE



GLOSSARY

You can jump to:

A	B	C	D	E	F	G
H	I	J	K	L	M	N
O	P	Q	R	S	T	U
		V	W	X	Y	Z

A

"A" Component: The "feeling/motion" component of the ideogram. The "feeling/motion" is essentially the impression of the physical consistency (hard, soft, solid, fluid, gaseous, etc.) and contour/shape/motion of the site. For example, the monitor has selected, unknown to the viewer, a mountain as the trainee's site. At the iteration of the coordinate, the trainee produces an appropriate ideogram, and responds verbally, at the same time as he writes it: "Rising up, peak, down." This is the "motion" sensation he experienced as his pen produced the ideogram. He then says "solid," having experienced the site as being solid as opposed to fluid or airy. This is the "feeling" component of the Stage 1 process. There are at least five possible types of feelings: solidity, liquidity, energetic, airiness (that is, where there is more air space than anything else, such as some suspension bridges might manifest), and temperature. Other feeling descriptors are possible, but encountered only in rare circumstances and connected with unusual sites. These components and how they are expressed in structure will be discussed more fully below. Though in discussions of theory this aspect is usually address as "feeling/motion," it will normally be the case in actual session work that the motion aspect is decoded first with the feeling portion coming second.

AOL ("Analytic Overlay"): The analytic response of the viewer's mind to signal line input. An AOL is usually wrong, especially in early stages, but often does possess valid elements of the site^[5] that are contained in the signal line; hence, a light house may produce an AOL of "factory chimney" because of its tall, cylindrical shape. AOLs may be recognized in several ways. First, if there is a comparator present ("it looks like...", "it's sort

of...", etc.) the information present will almost inevitably be an AOL, and should always be treated as one. Secondly, a mental image that is sharp, clear, and static--that is, there is no motion present in it, and in fact it appears virtually to be a mental photograph of the site--is also certainly AOL.^[6] Hesitation in production of the "B" component in Stage I coordinate remote viewing, or a response that is out of structure anywhere in the system^[7] are also generally sure indicators that AOL is present. Finally, the monitor or viewer can frequently detect AOL by the inflection of the viewer's voice or other micro behaviors.^[8] Data delivered as a question rather than a statement should be recognized as usually being AOL.

AOLs are dealt with by declaring/objectifying them as soon as they are recognized, and writing "AOL Break" on the right side of the paper, then writing a brief description of the AOL immediately under that. This serves to acknowledge to the viewer's system that the AOL has been recognized and duly recorded and that it is not what is desired, thereby purging the system of unwanted noise and debris and allowing the signal line in its purity to be acquired and decoded properly.

AOL Matching: With the expansion in aperture inherent in Stage III, and after appropriate AI, the AOL phenomenon develops to where a viewer's AOL may match or nearly match the actual signal line impression of the site. For example, if the site were Westminster Abbey, the viewer might produce the AOL of Notre Dame cathedral. Or he might even actually get an image of Westminster Abbey that nevertheless fills all the criteria for an AOL. According to theory, the matching AOL is superimposed over the true signal line. It is however possible with practice to distinguish the vague parameters of the true signal line "behind" the bright, distinct, but somewhat translucent image of the AOL. The viewer must become proficient at "seeing through" the AOL to the signal line. Use of "seeing through" here must not be taken to imply any visual image in the accepted sense of the word, but rather as a metaphor best describing the perceptory effect that manifests itself.

AOL/S: Virtually synonymous with the previously considered term "AOL Matching," AOL/Signal occurs when an AOL produced by the viewer's analytic mental machinery almost exactly matches the site, and the viewer can to some extent "look" through the AOL image to perceive the actual site. The advantage of AOL/S in Stage IV is that it allows the information to be used without calling a break. One can ask, "What is this trying to tell me about the site?" As an example, the viewer may perceive the Verazzano Narrows Bridge when in fact the site is actually the George Washington Bridge.

AOL Drive: Although mentioned before, AOL Drive becomes a serious concern beginning in Stage III. It occurs when the viewer's system is caught up in an AOL to the extent that the viewer at least temporarily believes he is on the signal line, even though he is not. When two or more similar AOLs are observed in close proximity, AOL drive should be suspected. AOL drive is indicated by one or more of the following: repeating signals; signal line ending in blackness; peculiar (for that particular viewer) participation in the signal line; and/or peacocking. Causes for AOL drive include accepting a false "B" component in Stage I; or accepting a false sketch or undeclared AOL in Stage III. Undeclared AOLs can spawn AOL drive in all other stages beyond Stage III as well. Once it is realized that AOL drive is present, the viewer should take an "AOL/D Break" (as discussed under STRUCTURE), then review his data to determine at what point he accepted the AOL as legitimate data. After a sufficient break the viewer should resume the session with the data obtained before the AOL drive began. Listed below are two subspecies of AOL drive.

Ratcheting: The recurrence of the same AOL over and over again as if trapped in a feedback loop.

AOL "Peacocking": The rapid unfolding, one right after another, of a series of brilliant AOLs, each building from one before, analogous to the unfolding of a peacock's tail.

Aesthetic: Sensitivity of response to given site.

Aperture: An opening or open space; hole, gap, cleft,

chasm, slit. In radar, the electronic gate that controls the width and dispersion pattern of the radiating signal or wave.

Attributes: An attribute is a characteristic or quality of a person or thing. "Attributes" applies to those characteristics of the site that contributed to cognitron formation and the aforementioned viewer response: "quiet," "dimly lit," "echoing," "large," etc.

Auditory: Of or pertaining to hearing, to the sense of hearing, or to the organs of hearing. Perceived through or resulting from the sense of hearing.

B

"B" Component: The first (spontaneous) analytic response to the ideogram and "A" component.

Breaks: The mechanism developed to allow the system to be put on "hold," providing the opportunity to flush out AOLs, deal with temporary inclemencies, or make system adjustments, allowing a fresh start with new momentum.

Break (Break): If at any point in the system the viewer must take a break that does not fit into any of the other categories, a "Break" is declared. It has been recommended that a break not be taken if the signal line is coming through strong and clear. If the break is extensive--say for twenty minutes or more, it is appropriate to objectify "Resume" and the time at the point of resumption.

The viewer declares a break by objectifying "AOL Break," "AI Break," "Bilo Break," etc., as appropriate, usually in the right hand margin of the paper. Immediately underneath he briefly objectifies in one or a few words the cause or content of what occasioned the necessity for a break.

There are seven types of breaks:

AOL Break: As mentioned above, allows the signal line to be put on hold while AOL is expelled from the system.

Confusion Break (often, "Conf Bk"): When the viewer becomes confused by events in his environment or information in the signal line to the degree that impressions he is receiving are hopelessly entangled, a Confusion Break is

called. Whatever time necessary is allowed for the confusion to dissipate, and when necessary the cause for confusion is declared much like it is done with AOL. The RV process is then resumed with an iteration of the coordinate.

Too Much Break ("TM Break"): When too much information is provided by the signal line all at once for the viewer to handle, a "Too Much Break" is called and written down (objectified), telling the system to slow down and supply information in order of importance. After the overload is dissipated, the viewer may resume from the break, normally with the reiteration of the coordinates. A too much break is often indicated by an overly elaborate ideogram or ideograms.

Aesthetic Impact Break ("AI Break"): Will be discussed in conjunction with Stage III.

AOL Drive Break (AOL-D Bk): This type of break becomes necessary when an AOL or related AOLs have overpowered the system and are "driving" the process (as evidenced by the recurrence of a specific AOL two or more times), producing nothing but spurious information.^[10] Once the AOL-Drive is objectified, the break time taken will usually need to be longer than that for a normal AOL to allow the viewer to fully break contact and allow to dissipate the objectionable analytic loop.

Bi-location Break (Bilo Bk): When the viewer perceives he is too much absorbed in and transferred to the site and cannot therefore appropriately debrief and objectify site information, or that he is too aware of and contained within the here-and-now of the remote viewing room, only weakly connected with the signal line, a Bilo break must be declared and objectified to allow the viewer to back out, and then get properly recoupled with the signal line again.^[11]

C

Coding/Encoding/Decoding: The information conveyed on the signal line is "encoded," that is translated into an

information system (a code) allowing data to be "transmitted" by the signal line. Upon receiving the signal, the viewer must "decode" this information through proper structure to make it accessible. This concept is very similar to radio propagation theory, in which the main carrier signal is modulated to convey the desired information.

Coordinate Remote Viewing (CRV): The process of remote viewing using geographic coordinates for cueing or prompting.

D

Dimension: Extension in a single line or direction as length, breadth and thickness or depth. A line has one dimension, length. A plane has two dimensions, length and breadth. A solid or cube has three dimensions, length, breadth and thickness.

Dimensionals: "Dimensionals" have a broader meaning in Stage IV than in Stage III. In Stage IV, more detailed and complex dimensionals can be expected and are now considered to be in structure and therefore more reliable. "Spired," "twisted," "edged," "partitioned," etc. are only a few examples.

Drawing: The act of representing something by line, etc.

E

Emotional Impact: The perceived emotions or feelings of the people at the site or of the viewer. Sometimes the site itself possesses an element of emotional impact, which is imprinted with long or powerful associations with human emotional response.

Evoking: (Evoke: "to call forth or up; to summon; to call forth a response; elicit.") Iteration of the coordinate or alternate prompting method is the mechanism which "evokes" the signal line, calling it up, causing it to impinge on the autonomic nervous system and unconsciousness for transmittal through the viewer and on to objectification (discussed at length in STRUCTURE).

F

Feedback: Those responses provided during the session to the viewer to indicate if he has detected and properly

decoded site-relevant information; or, information provided at some point after completion of the RV session or project to "close the loop"

Correct (abbreviated "C"): The data bit presented by the trainee viewer is assessed by the monitor to be a true component of the site.

Probably Correct ("PC"): Data presented cannot be fully assessed by the monitor as being accurate site information, but it would be reasonable to assume because of its nature that the information is valid for the site.

Near Site ("N"): Data objectified by the viewer are elements of objects or locations near the site.

Can't Feed Back ("CFB"): Monitor has insufficient feedback information to evaluate data produced by the viewer.

Site ("S"): Tells the former that he has successfully acquired and debriefed the site. In elementary training sessions, this usually signifies the termination of the session. At later stages, when further information remains to be derived from the site, the session may continue on beyond full acquisition of the site.

Silence: When information objectified by the trainee viewer is patently incorrect, the monitor simply remains silent, which the viewer may freely interpret as an incorrect response.

In line with the learning theory upon which this system is based, the intent is to avoid reinforcing any negative behavior or response. Therefore, there is no feedback for an incorrect response; and any other feedback information is strictly limited to those as defined above.

It should be noted here that the above refers to earlier stages of the training process. Later stages do away with in-session feedback to the viewer, and at even later stages the monitor himself is denied access to any site information or feedback until the session is over.

G

Gestalt: A unified whole; a configuration, pattern, or organized field having specific properties that cannot be derived from the summation of its component parts.

Major Gestalt: The overall impression presented by all elements of the site taken for their composite interactive meaning. The one concept that more than all others would be the best description of the site.

I

I/A/B Sequence: The core of all CRV structure, the "I/A/B" sequence is the fundamental element of Stage I, which is itself in turn the foundation for site acquisition^[2] and further site detection and decoding in subsequent CRV stages. The sequence is composed of an ideogram (the "I"), which is a spontaneous graphic representation of the site's major gestalt; the "A" component or "feeling/motion" involved in the ideogram; and the "B" component, or first analytic response to the signal line. (A full discussion may be found in the Stage I section below.)

Idea: Mental conception; a vague impression; a hazy perception; a model or archetype.

Ideogram: The "I" component of the I/A/B sequence. The ideogram is the spontaneous graphic representation of the major gestalt, manifested by the motion of the viewer's pen on paper, which motion is produced by the impingement of the signal line on the autonomic nervous system and the reflexive transmission of the resultant nervous energy to the muscles of the viewer's hand and arm. The objectified ideogram has no "scale;" that is, the size of the ideogram relative to the paper seems to have no relevance to the actual size of any component at the site.

Impact: A striking together; changes, moods, emotions, sometimes very gross, but may be very weak or very subtle.

Inclencencies: Personal considerations that might degrade or even preclude psychic functioning. Muscle pains, colds, allergies, menstrual cramps, hangovers, mental and emotional stress, etc., could cause increased difficulty to the viewer in accessing the signal line, but could be

"worked through," and ultimately are only minor nuisances. Only hunger and a pressing need to eliminate body wastes cause the system to totally not function. It is important, though, that the viewer identify and declare any inclemencies either at the first of the session or as they are recognized, since unattended agendas such as these can color or distort the viewer's functioning if not eliminated from the system through objectification (see below). Preferably, the monitor will ask the viewer if he has any personal inclemencies even before the first iteration of the coordinate so as to purge the system as much as possible before beginning the session proper.

Intangibles: Qualities of the site that are perhaps abstract or not specifically defined by tangible aspects of the site, such as purposes, non-physical qualities, categorizations, etc.; i.e., "governmental," "foreign," "medical," "church," "administrative," "business," "data-processing," "museum," "library," etc.

M

Matrix: Something within which something else originates or takes form or develops. A place or point of origin or growth.

Mobility: The state or quality of being mobile.

Monitor: The individual who assists the viewer in a remote viewing session. The monitor provides the coordinate, observes the viewer to help insure he stays in proper structure (discussed below), records relevant session information, provides appropriate feedback when required, and provides objective analytic support to the viewer as necessary.^[4] The monitor plays an especially important role in training beginning viewers.

Motion: The act or process of moving.

O

Objects: An object is a thing that can be seen or touched. "Objects" can be understood as those physical items present at the site that helped cause the cognitron to form in the viewer's mind and hence prompt his response of "religious;" i.e., "robes," "candles," "incense," etc.

Objectification: The act of physically saying out loud and writing down information. In this methodology,

objectification serves several important functions. First, it allows the information derived from the signal line to be recorded and expelled from the system, freeing the viewer to receive further information and become better in tune with the signal line. Secondly, it makes the system independently aware that its contributions have been acknowledged and recorded. Thirdly, it allows re-input of the information into the system as necessary for further prompting. In effect, objectification "gives reality" to the signal line and the information it conveys. Finally, objectification allows non-signal line derived material (inclemencies, AOLs, etc.) that might otherwise clutter the system and mask valid signal line data to be expelled.

P

Perceptible: That which can be grasped mentally through the senses.

Prompt: To incite to move or to action; move or inspire by suggestion.

R

Remote Viewer: Often referred to in the text simply as "viewer," the remote viewer is a person who employs his mental faculties to perceive and obtain information to which he has no other access and of which he has no previous knowledge concerning persons, places, events, or objects separated from him by time, distance, or other intervening obstacles.

Remote Viewing (RV): The name of a method of psychoenergetic perception.^[1] A term coined by SRI-International^[2] and defined as "the acquisition and description, by mental means, of information blocked from ordinary perception by distance, shielding or time."^[3]

Rendering: Version; translation (often highly detailed).

S

Self-Correcting Characteristic: The tendency of the ideogram to re-present itself if improperly or incompletely decoded. If at the iteration of the coordinate an ideogram is produced and then decoded with the wrong "A" & "B" components, or not completely decoded, upon the next iteration of the coordinate the same ideogram will appear, thereby informing the viewer that he

has made an error somewhere in the procedure. On rare occasions, the ideogram will be re-presented even when it has been properly decoded. This almost inevitably occurs if the site is extremely uniform, such as the middle of an ocean, a sandy desert, glacier, etc., where nothing else but one single aspect is present.

Sense: Any of the faculties, as sight, hearing, smell, taste, or touch, by which man perceives stimuli originating from outside or inside the body.

Sensory: Of or pertaining to the senses or sensations.

Signal: Something that incites into action; an immediate cause or impulse. In radio propagation theory, the carrier wave that is received by the radio or radar receiving set.

Signal Line: The hypothesized train of signals emanating from the Matrix (discussed below) and perceived by the remote viewer, which transports the information obtained through the remote viewing process.

Sketch: To draw the general outline without much detail; to describe the principle points (idea) of.

Subjects: "Subject" is defined as "something dealt with in a discussion, study, etc.," "Subjects" are emanations that might serve a nominative function in describing the site, or be abstract intangibles, or they could be more specific terms dealing with function, purpose, nature, activities, inhabitants, etc., of the site: in the above example, "reverence," "worship," "respect," "harmonious chanting," etc.

T

Tactile: Of, pertaining to, endowed with, or affecting the sense of touch. Perceptible to the touch; capable of being touched; tangible.

Tangibles: Objects or characteristics at the site which have solid, "touchable" impact on the perceptions of the viewer, i.e., tables, chairs, tanks, liquids, trees, buildings, intense smells, noises, colors, temperatures, machinery, etc.

Topics: "Topic" is defined as "a subject of discourse or of a treatise; a theme for discussion." Closely related to "subjects," "topics" often prove to be sub-elements of one

or more of the subjects already listed, and frequently are quite specific: "mass," "Catholic," "priest," "communion," and so forth. An interesting phenomenon to be here considered is that just as one of the subjects encountered may produce several topics, a topic itself may in turn be considered as a subject and produce topics of its own. This construction appears to be very hierarchical and "fractalized," with larger cognitrons being subdivided into smaller ones, which in turn can be further divided, and so on. In fact, any emanation thus "broken out," or "stage-fived" can itself often be further "stage-fived," and subdivided into its own object/attribute/subject/topic categories.

Track: To trace by means of vestiges, evidence, etc.; to follow with a line.

V

Vision: One of the faculties of the sensorium, connected to the visual senses out of which the brain constructs an image.

W

Wave: A disturbance or variation that transfers itself and energy progressively from point to point in a medium or in space in such a way that each particle or element influences the adjacent ones and that may be in the form of an elastic deformation or of a variation of level or pressure, of electric or magnetic intensity, of electric potential, or of temperature.

NEXT PAGE



THE END.

PJ's Ending Notes:

This has nothing to do with the manual really.

However, for those concerned about such issues of propriety, be aware that Psi-Tech Corp. (c/o VP Jonina Dourif) has threatened to sue me over the posting of this CRV Manual.

Since Mr. Dames and Ms. Dourif are well known 'behind the scenes' in the RV field for being highly litigious, many of us decided long ago that our response to such things would be to publicly post such correspondence on the WWW, so the public would be aware of it.

It is my personal contention that the reason Psi-Tech has taken offense at the posting of this manual is less related to the document than it is to the document providing evidence that Psi-Tech has been less than honest in their dealings with the public.

For instance, it proves that a great deal of public slander and discrediting of other legitimate remote viewers (competition) which has been done by Ed Dames, based on his supposedly unique and superior methods, has zero basis in reality. It proves that his "TRV" methods are in fact not unique and are boldly plagiarized from Ingo Swann, renamed and sold as his own invention. It proves that these methods have been advertised and sold to the public under less than completely honest pretenses (and there's a whole subject itself on that point).

The posting of this manual could, as a result, be detrimental to the public image of Psi-Tech. However, since a history of shockingly malicious public and private behavior by the two principals of the firm, and many other events which normally harm businesses have not apparently impeded Psi-Tech's success, I trust that this manual will not either.

If you would like to view the correspondence relating to this claim of copyright infringement, you can find it here:

<http://www.firedocs.com/remoterviewing/answers/crvmanual/claims1.html>

For the record, the CRV manual was created in and dated 1986. It was written by Paul H. Smith [Major, ret.], based on the methods of Mr. Ingo Swann. It was a work for hire: by SRI-I (who paid Swann for proprietary methods development) and the DIA (who paid Smith to write the manual). Either the document was classified (provoking the question of why Mr. Dames was disseminating it publicly six years before the project was declassified), and that would make it government property, or it was unclassified, which puts it squarely in the public domain. (The U.S. Gov't cannot copyright; they can only classify. Copyrights, unlike trademarks, are not upheld on first-filed basis, but on the circumstance and date of original creation.)

If there is anybody else who would like to sue me because they believe they have a right to "own" the manual despite it being a public document years prior to their claim--and I realize that a number of people have utilized this manual for years so there might be someone--please contact me at palyne@firedocs.com. Thank you.

PJ Gaenir

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Dear Ms. Ganier,

A couple more items that you should be aware of:

1. I do not make false threats
2. The longer you leave our manual up the more fines you will have to pay.
3. You will have to pay our attorney's fee's as well

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Dear Ms. Dourif,

Please provide me in writing the legal evidence of your claim to owning this copyright and its superceding the 1986 copyright which is a part of the original document. I have seen that copyright page and it does not mention Psi-Tech anywhere. This is not surprising since Psi-Tech did not exist when the document was created.

Of the six copies of the document I have, the one with a Psi-Tech cover and a copyright page bears the same copyright page as the original version--which does not give Psi-Tech any more right to use it than I, I should add, and in fact brings into question Psi-Tech's own right to utilize the manual in return for financial gain when they do not appear to own it.

The manual was written by Mr. Paul H. Smith (and to a lesser degree apparently, Mr. Joseph McMoneagle), paid for by the Dept. of Defense, copyrighted to Mr. Ingo Swann (who gave permission, albeit verbal only) and credited to SRI-International -- all this in 1986.

If you can provide documents evidencing the copyright transfer to Psi-Tech of this document from the legal owner, which I assume from the original creation document's copyright page would be the Dept. of Defense or Mr. Ingo Swann, I would be more than happy to take it off my web site.

I take legal matters very seriously and have no wish to violate any law, nor do I wish to trod on the ownership of anything which is rightfully yours. I simply do not see that you have a legal right to claim it as your own. Having talked with others present for, or participant in, the creation of the document, they do not really see this either. So I think I will wait until you provide such evidence to respond.

You can send these documents to me via overnight mail at:

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PJ Gaenir
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Open Source CRV

*A guide to using the military CRV (Controlled Remote Viewing) manual
& to learning Controlled Remote viewing.*

By Daz Smith

Version: 3.0 (July 2012)

Introduction

I decided to create this document for people to use with the Official military CRV/ Remote Viewing manual that can be found online at:

Remoteviewed.com – [CRV manual](#)

Over the years I have seen Remote Viewing grow from a small selected group of interested people on email groups like 'Stargate email group' to it becoming the new trendy catchword that every tom, dick and psychic now uses to explain and sell their wares. During this time I have seen people who desperately want to learn this skill flounder with the technical elements of the CRV manual as they try to use this as a basis for learning how to Remote View.

In the words from Paul Smith an ex military remote viewer who responded to my putting the CRV manual online in 1998:

“
It wasn't intended as a training manual per se, and certainly not as a stand alone training manual. Its primary purpose was to capture and preserve for posterity Ingo's methodology. The very first page declares that it was "prepared to serve as a comprehensive explanation of the theory and mechanics" of CRV, and as a "guide for future training programs." We certainly didn't develop it as a "how to." Since we always assumed any further training to be done would either involve Ingo or someone who had already been trained.”

Paul H. Smith
Austin, TX, 3 July 1998

Why Open Source CRV?

What I have tried to create with this document is a simplified description of the CRV process. One that can be used in tandem with the 'official' CRV manual to learn Remote viewing. I may deviate from the original trained CRV method by a few degrees, this is due to me learning CRV a number of years ago and also my belief that any art form needs to be adaptable to the user – I have adapted how I work with CRV during this time.

This is why I call this document 'Open Source CRV' – CRV is a method that should be learnt and drilled until it's completely absorbed by the user as a foundation. Then the user should adapt, add and delete the things that help them work better with the art. CRV should always be a transformation process as it grows and expands with the person using the art. CRV should be open.

“

Art is the expression of the self. The more complicated and restricted the method, the less the opportunity for expression of one's original sense of freedom. Though they play an important role in the early stage, the techniques should not be too mechanical, complex or restrictive. If we cling blindly to them, we shall eventually become bound by their limitations. Remember, you are expressing the techniques and not doing the techniques.

”

- Bruce Lee

'Open Source' is a philosophy. CRV should never be a solid and rigidly structured 'thing' with no change. CRV should be a solid base from where a remote viewer can develop and expand a mental martial art that grows with them as they grow. CRV should be shared and expanded, new things tried and in some cases taken up, in others discarded. Open Source CRV is a way of thinking; of taking the great method that Ingo Swann spent many years creating from his own internal experiences and over time expanding this to fit your individual needs.

This document is NOT a full and complete training method. It is merely a guide and a philosophy. It's how I interpret the CRV process and how I work with it. The best way to learn Controlled Remote viewing is and probably always will be with one of the original ex military viewers or Ingo Swann to take you through the process in a one-on-one manner, but as this approach is out of reach both financially and physically for most of us, I have created this GUIDE for you to use.

Daz Smith, May, 2011

What is Remote Viewing?

Remote viewing is the seemingly magical ability to gather information about a blind or unknown target, which can be anything, located anywhere, in time and space.

Remote viewing is a mental martial art that takes the raw natural intuitive ability and moulds it using a set of scientifically created stages. These stages act to filter the psychic data gathered during remote viewing sorting the 'noise' from the raw 'real' impressions and they also act as a great tool to format and present the psychic data in a usable format for real world use.

Remote viewing isn't how it sounds – A romantic type vision, like viewing a movie in your head of the remote target. Remote viewing is a gradual opening of a window to the target, where each impression builds on the one before, slowly revealing the target piece by piece. This process involves more than vision, it includes; touch, taste, smell, hearing and much, much more.

You can sketch the target and because you are in control of the psychic process you can move around the target at will; go into it, above it, or below the target, wherever you want or need to go to get the information. There are no limitations within remote viewing. The only limitation is YOU and YOUR mind!

To be clear Remote Viewing is NOT just being psychic and looking at things far away. Remote Viewing has rules – these help make Remote Viewing different and better than other classical psychic techniques. These rules or protocols were designed in the 70's at SRI (Stanford Research Institute) when Remote viewing was created in a laboratory atmosphere to make sure that what was being reported was psychic data and nothing else.

These protocols are:

1. The Remote Viewing experiment or project must be planned in advance and not be spontaneous intuition.
2. There must be a chosen target.
3. The Remote Viewer must be BLIND to the target. This means that they must have no information what-so-ever up front and have no one in the vicinity of them remote viewing who has any information about the target.
4. The Remote Viewing data must be recorded in some format. *(for review)*
5. There must be feedback information for the target. *(to check accuracy of the data)*

If any of these rules/protocols are not being used in what you are doing then it's not Remote Viewing.

What is CRV?

Controlled Remote Viewing (**CRV**) is an art form. Its nearest comparison I can find is a martial art. CRV's practice, use of drills and repetition until a reflex action and structure are embedded within, are a genius of creation from Ingo Swann and Hal Puthoff and their years of research at SRI from 1972 to 1986, developing CRV for the military.

Ingo and Hal analysed every element of internal processing that Ingo and other psychics experienced when remote viewing to create a method that 'helps' the intuitive take control of what had always been a spontaneous mechanism. As well as giving the intuitive control, the CRV process gives the remote viewer tools to lessen the hindrance of 'noise' in the intuitive process as the ego tries desperately to please and to recognise the incoming data. Now you'll notice I said lessen and not stop. At this moment in time there will always be some kind of 'noise' in the process. Remote viewing is NOT 100% accurate 100% of the time. The very best remote viewers still have 'noise' within their work.

The CRV method created by Ingo is a six stage process. Each stage builds on the one before, opening an ever wider aperture to the target. The entire CRV process is a creative process - it's an artistic expression from start to finish. It's why the Ideogram works so ingeniously. It's also why sketches within RV capture so much data with a few, sharp sketchy lines. The same place from where inspiration, ideas, and artistic flow comes from, is the same place as Remote viewing data flows - it's the same thing.

CRV is expression of a remote target through an ideogram, then sketches of the target, then more detailed sketches, later still maybe even a sculpture (model) of the target - it's art and creativity hidden within a structured environment to report data in a way that most people feel comfortable with.

In simple terms CRV starts with a doodle, then it moves to basic sketches, then more detailed sketches then models and sculptures. All this within a few rules and six small stages.



Tools & getting started

Tools:

CRV and Remote viewing requires very few tools. These are:

- A stack of plain white paper
- A flowing pen (preferably black)
- Modelling clay – *for ease of use I have found that the little tubs of children's Play Doh are fantastic for this as they are transportable – last forever – and are easily packaged.*
- *Oh and of course an open/learning state of mind!*

Getting started:

Firstly pick a time of the day where you can spend anything up to 3 hours remote viewing. This includes a cool down, the remote viewing session and any analysis at the end.

A cool down period is definitely recommended before any remote viewing practices. Day-to-day living creates a lot of busy noise within our daily lives and this needs to be subdued before any successful remote viewing session and practice can start. The mind and body must be relaxed and ready to work together. Meditation is clearly the best process to create a relaxed mind and body state. This can be done in silence or by listening to specially created tapes or music. I find that a cool down period of at least fifteen minutes is recommended.

The Monroe Institute have a great and ever expanding range of specially created meditation music on CD. This music has been especially created to promote altered states of consciousness – so it's worth giving it a try - <http://hemisyncforyou.com>

Try to pick a reasonably quiet space to practice, try to make this un-cluttered with minimal distractions and noise. Make sure you are comfortably seated and that your clothes also feel comfortable. Remove any distracting objects and things with high vibrant colours from your surroundings, use the toilet, hide the phone and start to relax!

Important CRV terms

Before we start – let's review a few commonly used CRV terms.

Structure:

As said many times in remote viewing circles; 'structure, structure, structure – content be damned'

Keeping to the set structure is THE most important part of the CRV staged process. The stages are created to flow from one to another, and within each stage there are set tasks that have to be done in sequence. These involve formatting of each page, and objectifying data too strong for that stage as AOL's.

The best definition of structure comes from the military CRV manual;

*"Structure is the key to usable RV technology. It is through proper structure-discipline that mental noise is suppressed and signal line information allowed to emerge cleanly. As expressed by one early student, **"Structure! Content be damned!"** is the universal motto of the remote viewer. As long as proper structure is maintained information obtained may be relied on. If the viewer starts speculating about content--wondering, "what it is"--he will begin to depart from proper structure and AOL will inevitably result."*

AOL (Analytical OverLay):

In the most basic terms an AOL is a guess! The mind sees data coming in from the target like; Tall, hard, constructed – and you get a guess of lighthouse as the subconscious tries to please us with conclusions and answers.

If there is no backup data in the stage or previous stages to indicate a 'lighthouse' like; 'light, beaming, guiding' then the data tall, hard, constructed – could be anything from a tower, to a telegraph pole. Or it could just be a lighthouse. But you need more data before you can say this. So when this happens we objectify and mark that piece of data as an AOL.

Please note: an AOL is usually wrong but will have some valid elements of the site that cause the AOL/Guess to generate.

When I get an AOL I write it in the specific location (shown later) I then put my pen down for a second and say the AOL out loud, signalling my acknowledgement of the data. If I don't do this, the data becomes a nagging irritation hanging around in my mind. Objectifying the AOL allows you to move on freely. *This process is covered in the section 'Breaks' in Military CRV the manual.*

One rule of thumb to remember is that if the image in your mind is clear and sharp – it's probably an AOL.

Ideogram:

A reflexive mark made by the viewer when first contacting the target. Ideograms to me are like a personal language. Everyone has a different way of doing them, visual shorthand. Ideograms generally take two forms;







Single – a single drawing that represents a single target element

Multiple – an ideogram with several linked drawings showing several target elements

The CRV process

CRV is split into a six-stage process. Each of these stages increasingly opens an aperture to the target allowing more information at each stage of the process to filter through. Each stage has a set level of allowable 'information' that can flow through the aperture. This serves to gradually build an accurate picture of the target rather than getting say 'two pieces' of information and guessing.

Below we have indicated the aperture and how this expands at each stage of the process revealing more of the target and allowing more accurate data through. We have also indicated the level of data allowed at each stage.

Stage:1		across, down, across - strcuture, hard	Basic Gestalts
Stage:2		grey, hard, solid, cold - blue, open, space long, tall, linear, reaching	Sensory data
Stage:3		tall, used, view, people, height diagonal struts, conncted, composed, metal, linked, supporting.	Dimensional data & advanced sensory data
Stage:4		cold, tall, linear, metal struts, welded formed, pinacled, shape, visitors, people height, view blue sky	Advanced sensory & dimensional data and freedom to explore
Stage:5		Visitors - people, from elsewhere, visit, tour, photo, go up, explore. Tour - tourist, the top, view, height, romantic, view.	Data interogation to squeeze more data from the target
Stage:6		Tall, reaching a point. connected, metal, struts visited by tourist. Romantic location people go up views and blue sky THE EIFFEL TOWER!	Modelling the target and consolidating the data into an overall data picture




Stage 1 – CRV format

CRV structure denotes that there is a set format, which carries on through all the stages. This promotes clear recording of remote viewing data and also acts as a deflector giving the mind something to occupy itself with when moving between the stages – this stops it from enquiring and starting to guess at the data, which creates noise. It also allows the remote viewing data to be recorded and shared in a useful, common format.

The overall page format for the Stage: 1 is:

- Page number – *top left*
- Stage (1-6): - *top/middle*
- Viewer name - or 'nom de plume' – *top right*
- Date of session – *below name*
- Time of session – *below date*
- I: (inclemencies) – *how the viewer feels before they are about to start. For example a feeling of being hungry or feeling ill or angry may affect the remote viewing – so we note this before we start.*
- Breaks column – *right hand side – to record AOL's*
- The target coordinate or name – *left*
- Ideogram – *immediately after the coordinate*
 - **A:** decode data
 - **B:** data

Page:1	Stage: 1	Daz
I: feel great!		25.07.05
		1.00pm
		Breaks:
xxxx-1234		
		
A: across, down, across		
Hard		
B: structure		
		Aol-B
		Church!

In the example sheet you can see how the information is presented on the page.

Stage I – The Ideogram process

The objective of Stage 1 is to make contact with the target and to record the elements that make the target what it is (*its Gestalts*). To do this we use Ideograms. Think of ideograms as automatic unconscious doodles that contain a hint of what the target is about. An ideogram is a very fast automatic action created without conscious thought – just by letting go with the mind and letting your hand make a movement with the pen.

The Ideogram

Simply put ideograms are quick automatic response doodles of the target broken down into its **most basic form - its gestalts**. To show how this works, a target of the Eiffel Tower could be broken down into these ideograms/gestalts:



Land



Structure



Life form/s

Now, these (above) are my ideograms, each instinctive, unconscious mark is a doodle-like expression of the target. I have learnt and practiced my ideograms over many years and they are both instantaneous and also personal to me – yours may not be like the ones presented here – don't worry about this – we are all different and we all can have different ideograms.

To me, the ideogram process becomes an intuitive visual shorthand learnt and then created differently by each individual remote viewer. There are two schools of thought on Ideogram use;

1. The ideograms are different every time you do it – no set pattern – school of thought
2. The ideograms are generally set, practiced and learnt - school of thought.

I belong to the second. When learning my ideograms I keyed myself with the major gestalts over and over until on reflex I drew a corresponding mark with each keyed word. This created an ideogram language within me that can now decode most targets. If a target has an element not in my 'local' vocabulary then the process is intelligent enough to create a new ideogram – which also then indicates to me something, different or new about the target.

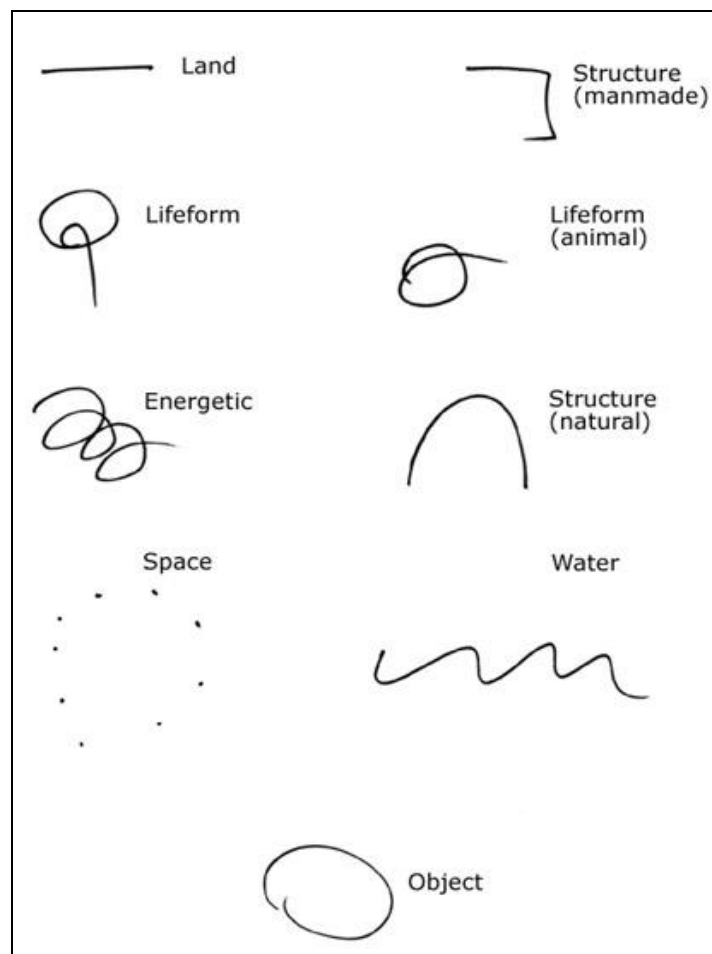
Learning stage 1 ideograms for CRV is very much like learning a whole new language of communication.

I find that Ideogram drills are a great way to create and establish YOUR ideogram 'shorthand'.
Get a friend to randomly say out loud key target gestalts like;

1. Land,
2. manmade structure,
3. natural structure,
4. life form,
5. space,
6. object,
7. energy,
8. water,
9. gaseous.

As they do this, as fast as you can, record a sketch or scribble that feels instinctive. Over time get the person to speed up their keying and try to keep up with your ideograms. This exercise will also help establish your ideogram shorthand – and its also fun!

As examples my common ideograms are:



Use these as a guide to start and if something else develops – then great! Remember Ideograms are specific to you and are your personal language that will help YOU decode the target. Your ideograms may always look the same and may always look like swirling squiggles – this is fine.

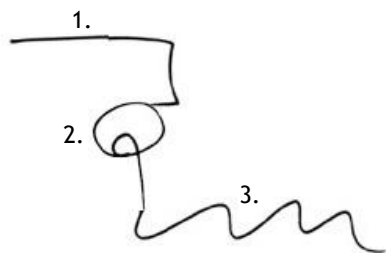
In the hundreds of remote viewing sessions I have participated, the one accurate constant is the ideograms. If I feel like I may be off target or influenced by an AOL or a problem, then I just write the target coordinates and do a new ideogram to get me back on focus. This can then be probed and the data flow restarted.

Creating YOUR Ideogram language will take time and effort, but believe me once you have this down you will understand how accurate and powerful a tool they can be. I have had discussions with other remote viewers online and some of these have dropped or don't use Ideograms – I would say that this is a huge mistake, and if you want to follow the CRV process – then learn your ideograms ☺.

Multiple ideograms:

Sometimes I get Ideograms come thru as multiple Ideograms. Here all the target gestalts are combined in one ideogram.

Using my Ideogram language (above) I can decode this as three separate but connected ideograms;



1. Structure
2. Life form/s
3. Water

Depending on how your Ideogram language develops you may get multiple ideograms as well, don't worry this isn't a mistake, just separate them and decode them separately – remembering everyone does Ideograms differently as they are a personal language and expression. Go with the flow, don't fight it.

As you develop CRV develops with you – targets that are complex may start to show themselves in complex multiple ideograms – this is fine – it's part of the process. Just remember the structure and decode.

The Official Military CRV manual does go in-depth into other forms of Ideogram and how to decode them so please refer to this for more information.

How to use the Ideogram is stage1

CRV was initially designed to be used with a second person – a monitor. This person would be there as an observer and as a person outside the process who could maybe see things you miss and bring you on track if you wander. Because most remote viewers will now work from home alone without a monitor they will generally give themselves the target prompting information – the coordinate. The viewer then writes this on the left hand side of the paper (as per the diagram) then immediately executes an ideogram without the pen leaving the paper from writing the coordinate.

Within stage1 we create an ideogram for each of the target elements and then decode this ideogram recording very basic data. This is generally done between three and six times, which then signals a move on to stage 2.

Ideograms set the foundations for the entire remote viewing session so it's very important to follow structure when doing stage 1.

Starting a session for the first time.

Okay, so first we write all the mandatory admin details on the paper. Name, stage, date, time, inclemencies and so on. Now you're ready to start. As part of the CRV and remote viewing process a target must have been set. When this was done a random number was generated and given to you the remote viewer – this is now your focal point.

So now that all the admin details are recorded you write the target number you've been given and on the last stroke of the last number in that sequence you let your hand flow and create a scribble, doodle or what we call an Ideogram.

Great! Now we have to probe the ideogram to see what it represents about the target.

Decoding the Ideogram

So you have your ideogram language established. If not don't worry it takes a lot of time and practice – repetition and practice are key to remote viewing.

So first we write the coordinate.


Then without taking the pen off the paper on the last stroke of the last character of the coordinate number we just let the pen move automatically in a little sketch - well done this is your first ideogram.

Now it's time to decode the Ideogram and record the data.

After creating your ideogram you move your pen to the right of the Ideogram and write;

A:

This is for the 'A' component. Here we write the motion of the pen and then the feeling of the site manifested within the ideogram you have drawn, for example;



A: across, down, across
Hard

The 'across down across' data is the motion part of the decoding and the 'Hard' is the feeling part of the decode. The motion you write is essentially the path the pen took you on when you drew it. In the case of this example – the pen went across, down then back across.

When I internally ask myself 'what this feels like to touch' – I wrote 'hard'. Generally the feeling component in stage 1 ideograms will be one of these impressions;

Hard, soft, gaseous, wet, fluid.


Very, very basic details at this stage – nothing more at this stage – it's all about baby steps – a little a time.

Immediately after the 'A component' the viewer then records the 'B component'. You move your pen to the right of the Ideogram under the 'A component' and write;

B:

This will be your first response to the ideogram and data. From my ideogram language and years of experience I know this to be a 'structure' in my language. I touch the ideograms with either a pen or my finger and I again ask myself 'is this a structure' if it feels right, I write this – if it feels like something different then write that. For me though if it looks like a structure ideogram it usually is – but not in all cases so be careful – probe, ask and then write.

All the time consciously trying not to analyse and interpret any impressions – so work speedily, don't dawdle – the whole I,A,B (Ideogram, A component, B component) process should take seconds.



A: across, down, across
Hard
B: structure

The viewer then repeats then this entire I,A, B (Ideogram A component, B component) process a number of times. How many? Only you will know when you have them right and get a feeling that its time to move on. Like 99% of things within Remote viewing it's a feeling you'll get when you know you are ready to go to stage2.

If anything other than the level of data shown here pops into your mind at ANY time – then this needs to be recorded in the BREAKS column as an AOL (*see page 7 diagram*). It's too much information, too early.

For example when you write Structure – if you get 'oh it could be a church' pop into your head or something similar – it's way too much information for Stage 1 so AOL it! It's only your mind trying to interpret what has flowed in and is making a guess!

Why do we call this a 'break'? Because you write it in the breaks column then put the pen down and take a few seconds 'break' to help dispel the data. You essentially 'take a break' from the flow of data.

Stage1 in Summary:

1. You format your page
2. You write the coordinate
3. You create an ideogram
4. You decode A & B
5. You repeat the process 1-3 times or more
6. When it feels right to you, you move on to stage2



Stage 2 – Sensory data

An example of my Stage:2 page format:

Page:2	Stage: 2	Daz
xxxx-1234		Breaks:
A: voices,		
T1: hard, cold, solid		Aol-B
T2: warm		Church!
V-		
Colors: grey, red, blue		
Lum: bright		
Cont: high		
T3: bitter, salty, gritty		
O: fresh, food!		
E: buzzing		
D: tall, long, lines		
A1: This target feels nice		

The previous stage opened an aperture to the target and allowed very basic target data to come through. Stage 2 will build on those initial impressions opening the aperture further still. We initially had big gestalt feelings of the target – this stage elaborates on these big views with expanding data from your senses.

Stage2 data is sensory data – which means it comes from the five physical senses as if you were physically at the target. These are:

- Touch
- Smell
- Sound
- Sight
- Taste

From this point forward the target data tends to come in small clusters of words.
For example;

Red, green and dark grey!

Hot, sweaty, hard and solid.

It seems that when writing one piece of data on the paper this easily allows another to quickly follow and be recorded. (*How this all works is due to how the brain stores information – but this is all you need to know for now*). Within stage 2 only basic sensory words are allowed, anything else is still considered out of structure, and when out of structure the data is an AOL and is still recorded as such in the 'breaks' column of the page.

Now this is one of those areas where the CRV methodology I have been taught differs from the Military CRV manual format of recording stage2 data. In the Official CRV manual and in ex-military sessions I see that they record basic stage 2 data after each ideogram. I too use this way but have found that for beginners a simple and separate stage 2 works just as well. As I said this document is a guide not a definitive solution.

I format the page (as above) and in a column down the left hand side write these elements:

A: (auditory – sounds at the target) - *I ask can I hear anything at the target?*

T1: (touch at the target) – *if I touch the target what does it feel like?*

T2: (temperature at the target) - *What is the temp at the target – cold, warm, hot?*

V- (visuals – sub divided below into three sections)

Colours: (colours at the target) – *do I see any colours?*

Lum: (luminescence at the target) – *is the target bright, dark?*

Con: (contrast at the target) – *what is the contrast at the target like?*

T3: (taste at the target) – *if I lick the target what does it taste like?*

O: (olfactory or smells at the target) – *does the target smell?*

E: (energies at the target) – *can I feel any energies at the target?*

D: (dimensional at the target) – *do I see any horizontal, vertical or diagonals?*

AI: (Aesthetic impact OR how do you feel about the target?)

After I write the category header, for example;

A:

I then ask myself do I hear any sounds at the target? – Whatever pops into my head I then write down next to the A. - this is psychic or RV data.

Remember don't ever filter anything out, if it pops in to your mind and is in keeping with the allowed data for that stage - record it. If the data is too high, record it as an AOL and move on!

I repeat this process for each of the stage 2 categories. Sometimes I get data and sometimes none comes. If it doesn't don't force it just move on to the next category heading, probe it and record.

As you proceed through stage 2 the data that flows starts to form chains or chunks. These are three or four words that come tight in fast clusters. This widens the aperture allowing even more data to come through. This usually heralds the dimensional data at the end of stage two.

These clusters and then dimensional data signals a move allowing you to progress to stage 3 where you can explore just that little bit further. Your impressions and view of the target by the end of stage 2 has expanded allowing you to comprehend more than the simple gestalt data from stage 1. *This section is covered very well in the CRV manual.* The dimensional data has now given the target a small amount of shape, density, form and scale – and this can be best recorded as sketches in stage 3.

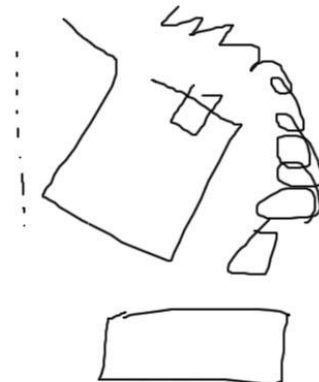
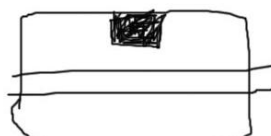
Before moving on to stage 3 the viewer declares how they feel about the target called AI: (aesthetic impact). This ranges from OK! To surprise, pleasure, revulsion. There is no right or wrong it's just how you feel about the target to date – how it makes you feel.

In Summary

The aperture to the target is starting to widen. With this - stage 2 allows you to record data that would come from the five physical senses about the target – sound, sight, smell, touch and taste. At the end of stage two, basic dimensional data is recorded – this data really starts to open the flow of information and heralds a move to stage 3 where dimensional data can be expanded as sketches.

Stage 3 - Sketching

Stage3 page format:

Page:3	Stage: 3	Daz
XXXX-1234		Breaks:
Move to the centre of the target and sketch		

This stage now allows you to expand on the growing data from stage 1 and 2, by allowing you to sketch the target. The Military CRV manual goes into detail on the different forms of sketches – spontaneous, analytical, & trackers.


To be simple - stage 3 is all about sketching the target or parts of the target.

These sketches CAN look like the actual target or parts of it or can just be basic representations of shapes and forms from the target. The main point of the stage 3 sketches is to stimulate the flow of data and generate a larger flow of information. I find that just by sketching lines on the paper this is enough to start a whole stream of new data clusters.

Enclosed below is a stage3 page from a real session – the target was Stonehenge. As you can see this simple sketch data does look like a little like the actual target on this occasion – this is not always the case.

page 4. Stage 3

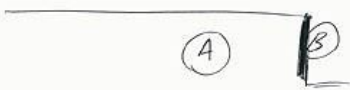
V9251-W7584



A. long, linear, surface, horizon, land.
 B. building, tall, purpose, good.
 C. Spacious, air, gaps, sky.
 D. Smaller, named, Supporting

AI: feels like an arrangement of structures the smaller Supporting the larger!

V9251-W7584




A: Solid, angled, mechanical, part.
 B: Connected, transference, energy, impact.

God
Breaks.

Not is energy!

Not is Soul?



In the session page above you can also see that I have labelled some of the sketch elements. I labelled then probe these for stage2 data. To do this, label part of the sketch (for example: A.) then underneath write A: and then ask yourself questions like;

- What does this feel like?
- What does it tastes like?
- What colour is it?
- Is it cold?

Whilst asking the questions write the responses. But remember anything too high level is an AOL and this goes in the BREAKS column marked as such.

Stage 3 also allows the viewer to really start to investigate the target and get the data for himself. The previous stages I feel are more of an observer role for the viewer whereas stage3 allows the viewer to control himself and move about always trying to squeeze more and more data from the target. The Official CRV manual does detail how to move about the target within stage 3, but some of the more common movement key phrases are:

- Move 'XXX' ft above the target and something should be visible
- Move to the centre of the target - something should be visible
- Move to a position where the entire target is visible
- Move inside the target - something should be visible

If a movement command is used then this is recorded on the session sheet before the movement (see page 19) – allowing clear and concise tracking of the data. What will usually happen will be a new sketch and maybe an influx of clusters of data.

Watch out - AOL's – about...

Because you are more actively involved in the stage3 process, so is your mind! AOLs can develop easier in stage3 as the mind now becomes more active. To guard against this the viewer must be careful over the choice of words used in movement exercises. The best fit is keying words that elicit a response based on stage2 sensory data, like;

- Should be visible
- Should be heard
- Should be touchable

Always remembering that if an image is clear and sharp in your mind – *it's probably an AOL.*

I start off by just sketching whatever my mind wants to do. I do this by placing my pen in the centre of the paper and seeing where it moves. If I get any data cluster of words I also record these by the sketch or parts of the sketch – wherever I feel it feel right to do so. Later on I 'key' myself by moving above and around the target trying to pick up and get data from different angles, hoping to build a bigger picture of the target.

Please, please, please remember these sketches do NOT have to be actual sketches of the whole target or accurate. Most commonly you will sketch basic shapes, curves and lines. With the opening of data in stage 4 you might create more accurate sketches there. Also remember that there are no set rules and you might be one of the lucky few that can accurately sketch the target.

Stage: 4 – The Matrix

Firstly, this stage is not as complicated as it looks, and secondly NO it has nothing to do with Neo! ☺

By this stage your aperture to the target should be fairly wide and the sketching from the previous stage should have triggered streams of small clusters of data. This is where the Matrix comes in. The structure of the matrix allows you to record the data in managed columns. This helps keep the data managed and helps keep you the viewer focussed.

Stage4 page format:

Page:4	Stage: 4					Daz	
S2	D	AI	EI	T	I	Aol	Aol/s
Hard							
Solid							
Tall							
Linear							
						Surfaces	
						AOL	
						Church!	
Thick							
Tall							
						Walls	
Cold							
Hard							
White							
Long							

Firstly the page format changes in stage 4 and the breaks column now becomes more integrated into the data as the aperture and data flow is wide so the AOL's or guessing will generally be a close match to the actual target.

So to start stage 4, write your page number, stage and name at the top in their places. Then write the headings:

S2 D AI EI T I AOL AOL/s

Under these draw a horizontal line. We will then enter our data below this 'work line'.

The Military CRV manual does give a good description of the headers and the data that goes below them, but for clarity I will explain them again below.

S2 - (Stage 2 data) - under this heading we record all the data that is stage 2 or sensory data. *Data like; hard, soft, wet, cold, warm, hear voices, whistling, taste bitter, smells mouldy, grey, red, bright, musty.*

D - (Dimensional data) - Here we record all the dimensional data for the target. In stage 4 dimensional data will be more complex than previous stages with data like; *twisted, spires, partitioned, sectioned, edged, Long, horizontal, flat, thick, heavy, hollow, small, airy, dense, compact, boxed.*

AI - (Aesthetic Impact) - Here you record your feelings about the target, for example; *It feels like death, I don't like this place, I get the feeling of joy and happiness here!*

EI - (Emotional Impact) - Within this column you record the emotions of life forms at the target or of yourself. Sometime as with old buildings the structure itself has an emotional feeling. Examples are; *happy, oppressed, joy, elated, feels nice, feels sad, feels distressed.*

T - (tangibles) - Tangible means discernible by the touch. So within this column we record objects at the target that could be touched, things like; tables, chairs, trees, people, cars, rocks, stone, metal, wood, walls, water, clothes.

I - (intangibles) - These are essentially the opposite from tangibles and are target elements that cant be touched or that are abstract. Things like; *medical, foreign, religious, business, government, spiritual, work like, war like, scientific, purposeful,*

AOL - (Analytical Overlay) - As with the previous stages this column holds any data that has a clear sharp image in the mind, or that doesn't match the data or that feels like the mind guessing.

AOL/S - (Analytical Overlay/Signal) - As with the previous stages but now because we have much more information and contact with the target AOL's are generally very close matches or have a lot of similar data to the target.

How to work stage 4

The data is stage 4 come thick and fast, usually in clusters of single words in clusters of three or four pieces of data, like; Cold, hard long, flat, wall.

We fill the matrix in from the left to right and its best to start by probing the S2 column to initiate a flow of data. Within stage 4 we work moving down the page filling-in data in the relevant categories. Each piece of data is essentially on its own line, which means as we write we progressively move down the page, like so.

S2	D	AI	EI	T	I	AOL	AOL/s
Hard Solid							
	Angled						
				Structure!			
						AOL Church!	

A probe of S2 (sensory data) then carries on through to slightly higher data moving across the page. This also allows the information to be clearly recorded and read. The matrix data will tend to move down the page at a slant but with some moving back and forth from column to column (*see stage 4 format diagram on page 22 for an example*).

I personally like stage 4 because the viewer has control over the data. If you find that the data stops or that you want more data from say the 'tangible' aspects of the target, you just place your pen on the tangibles header and ask yourself a keying question like – what tangibles can I see/hear/or feel? This will then create a new stream of data clusters of which you put in the right columns. This can be done to as many of the columns and as many times as you wish. The choice is yours and you are in control.

You may find yourself doing any number of pages of data for stage 4, and when you reach the bottom of the page, create a new one title it as shown and start again with the data flow.

Remember: *This is controlled remote viewing – you are in control. In every stage you get out of it what you ask. Always enquire, ask questions and investigate.*

Movement exercises

As in stage 3 when the data dries up I key myself with the same kind of movement exercise as in stage 3 and this usually re-ignites the flow of information all from a new perspective at the target. For example:

- Move 50ft above the target and describe.
- Move to the target centre - something should be visible – describe.
- Move inside the structure and describe.

As in stage3 write the movement 'keying' words on the paper for future references and analysis before you initiate the feed of impressions.

In summary

Now contact with the signal line from the target has expanded sufficiently, advanced data can be probed and decoded by the viewer using the information matrix. Data comes fast in clusters, and when this runs dry the viewer can probe a column heading to re initialise the flow.

Stage 4 allows the viewer to take control of the pace and flow of data and to tease and work as much data as possible from the target. I personally love the way that in stage 4 I can move around touching, tasting and smelling the target from any position. Also remember that within the stage4 matrix because the data flow is advanced now you might get an urge to draw a sketch – if you do then sketch. Once you have, try probing the sketch – put your pen on a part of the sketch and then ask questions like;

- What does this part feel like?
- What's the temp?
- What colour is this?

Remembering to record the probed data by the side of the sketch or in the matrix as new information. Above all else ask questions, move around, investigate – you are in total control here.

Stage – 5 – emanations

OK now this is where the Military CRV manual goes into word overdrive. In basic definition stage 5 is the only stage whereby you aren't accessing the signal line to the target but are accessing information that has already come from the target and that may be hiding within you. This data has usually been added to the stage 4 matrix as abstract concepts and intangibles. These are impressions like; religious, spiritual, and business. In stage 5 we look back at some of this intangible data and interrogate it to divide it down finding the smaller elements that led to a word like religious coming into your mind.

Military Stage5 page format:

Page:5	Stage: 5			Daz
Religious Objects E's	Religious attributes E's	Religious subjects E's	Religious topics E's	
Robes Candles Incense	Quiet Echoing Large	Worship Respect Xhanting	Mass Priest communion	

To be honest I found this Stage cumbersome and distracting as I would wander into thoughts of 'is this a topic or a subject' and hence would lose the momentum. Also it took me forever to write out 'emanations' over and over. So one day I had my own idea – why not break the data down as I do when involved in creative projects and in a method that is commonly taught in most schools now 'mind map'.

A **mind map** is a diagram used to represent words, ideas, tasks, or other items linked to and arranged around a central key word or idea. Mind maps are used to generate, visualize, structure, and classify ideas, and as an aid to studying and organizing information, solving problems, making decisions, and writing.

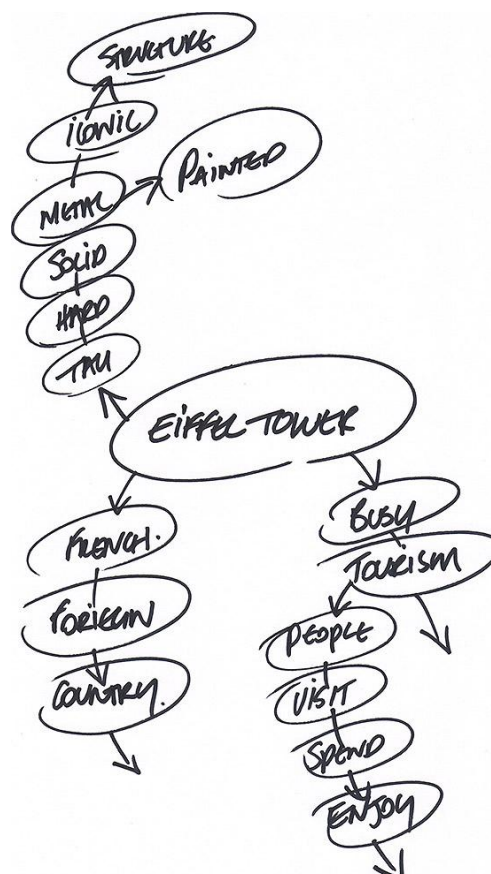
The elements of a given mind map are arranged intuitively according to the importance of the concepts, and are classified into groupings, branches, or areas, with the goal of representing semantic or other connections between portions of information. Mind maps may also aid recall of existing memories.

Source: Wikipedia

How to use it in CRV stage5

When I go thru my RV session in my normal way I make notes to myself when a piece of data emerges that is unusual for me. Most of the time this comes in the form of a word that I know isn't one from my common day-to-day usage. When this occurs I underline this word – which is a visual note for me when going back thru the session to maybe take this into stage 5 and to interrogate it for further information. Also I take some AOLS into Stage 5 and do the same – this breakdown then will allow you to find the real data in the AOL and the 'guessed' data.

Below is a typical stage5 in my format:



I start by writing the AOL or word in the middle of the page and encircling this. Then I move outwards one leg at a time writing down any and all words that come into my mind when thinking of the AOL/Word.

In this example the first leg was: Tall, Hard, Solid, Metal, Iconic.

The second leg started with the word 'French' I started a new leg with this word because although it was the next word in my mind – it wasn't a S2/ sensory impression like those in leg one – so I started a new leg for it. Like the way data clusters when in the previous stages of CRV I find it also does the same when I'm doing stage 5..

I add arrows later to make it clear where my thought pattern happened. And when new data emerges like when I thought about the word 'Tourism' I start a sub-leg off of this word and write any new data that bubbles up from the mind.

That's pretty much it.

Now you could have some fun or even develop new things here within this stage – most mind maps can and do include sketches and colour elements – see here for real world examples:
http://en.wikipedia.org/wiki/Mind_map

It's a versatile tool and it's up to you how to develop it to work with you really. I have found though that it does produce very interesting and accurate data.

In summary:

Stage 5 allows you to interrogate generally intangible data/impressions already gathered in previous stages and to release the hidden data that led you to form those impressions.

Stage: 6 – Modelling

Stage 6 is simple but at the same time you either hate it or love it.

Now that the aperture to the target is at its fullest and that you have completed five stages where the target impressions have built and expanded until you now have some very clear impressions of the target elements. Stage 6 now allows you to try and pull these separate pieces of data especially the dimensional data together and to create a 3D model of the target.

For this part of RV you will need modelling material – I find normal Children's Play Doh or modelling clay excellent for this purpose. This can be found at any major craft store, Toy's R Us or Early learning centre. It's cheap, and it can be put away in little pots for the next session - just take a picture/s of your model first for your records.

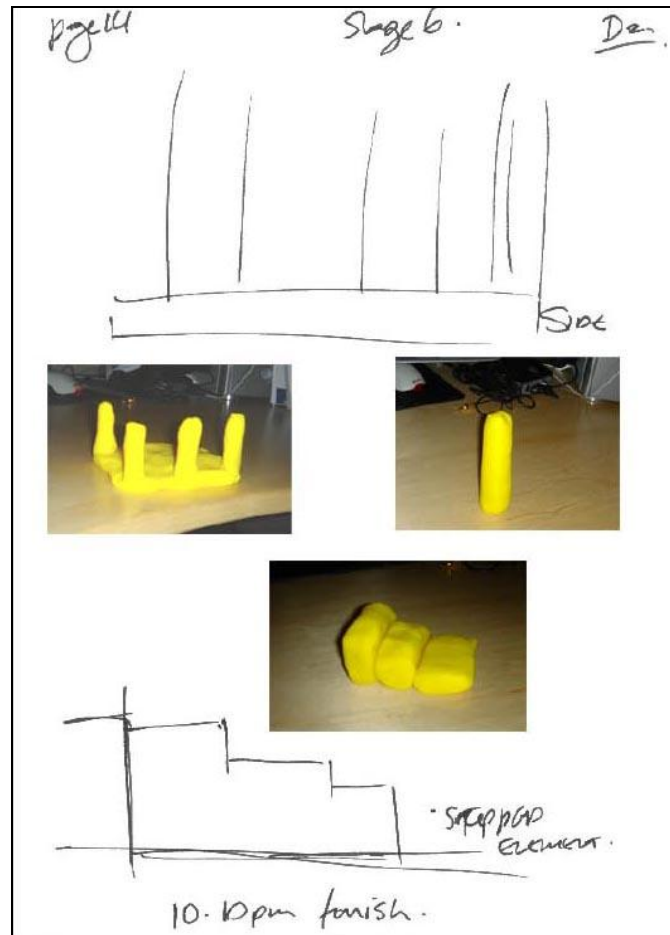
Stage4 page format:

Page:6		Stage: 6				Daz	
S2	D	AI	EI	T	I	Aol	Aol/s
<hr/>							
Hard							
Solid							
Tall							
Linear							
				Surfaces			
				AOL			
				Church!			
Thick							
Tall							
				Walls			
Cold							
Hard							
White							
Long							

As in stage4 we create a matrix and when modelling if any impressions enter the mind express them in the appropriate columns as before.

Please Remember that:

The model CAN but does NOT have to be a precise or accurate rendering of the target, and that the viewer MUST focus on the stream of data from the target and not on the modelling process itself – just let this process flow.



Stage 6 examples from a remote viewing session (*above*) and a feedback image (*below*).



The Military CRV manual discusses 'detect' and 'decode' elements to stage 6, but what we essentially do is try to model the target as a whole or in parts. This has the dual purpose of;

- Creating a 3D model of the target as data
- It also allows the mind to be fully distracted allowing more target data to seep through during the creative process.

Firstly we create a matrix for stage 6 as we did in stage 4 an example format (on page 24).

I then look back at my sketches in stage 3 and pick sketches or elements, which I feel would be enriched by modelling. I find that as I play with the modelling material this generates further data and sketches, which I write in the stage 6 matrix or draw as sketches on a separate sheet of paper. These sketches can then in turn be probed for extra data if you feel it necessary.

In the example supplied (above), by modelling the struts and the base with the struts, this led me to also model the 'stairs' shape. As with probing and movement exercises in earlier stages the modelling process opens up new data flows as you build. Again as before these will form in three-four word clusters.

If anything else in your session feels to YOU as though it would benefit from 3D modelling then go ahead, follow the format and try it - it can't do any harm. The only thing I would stay away from and NOT model are AOL's. Although these may be a close or even an exact match to the target, they may also be wrong and lead you in the wrong direction.

Remember NEVER edit anything out of your sessions and make sure you record all modelled data in photo form if you are not going to keep it as a model. When doing this, also photograph a few different angles – just in case.

If you get the feel of new impressions whilst modelling then just write them down in a matrix as you did in stage 4. You may even get new or more detailed sketches – great!

Remember you are in control and modelling opens up a creative channel and allows more data to flow freely.

In Summary

Stage 6 allows you to take your impressions, stage 3 sketches and ANY data and use these to model the target. This process may also generate more data, which then needs to be entered into the stage 6 matrix.

1. You create a matrix with the standard CRV headings
2. You play with the modelling material moulding from one of your sketches or from intuition
3. If you feel or get any impressions you record them in the appropriate category of the matrix

Viewer Summary

Now this part is not a part of the six stage CRV process, but if you ever want to put your RV data to good use then it's a skill which is well worth developing.

As part of the CRV process and at the end of a session, it's good to summarise all the elements for the tasker or analysts and to clarify what data YOU actually have. This also helps with that last forgotten impression that may need to be included.

Take a small break - I try to take at least five minutes – I usually use this time to make a fresh coffee. I then come back and review all my pages. The amount of data during a typical session can be anything up to 20+ pages.

In my summaries I try to break the target into the key components and the descriptive data about each component. The viewer should go through the session notes and write down all the data in clear complete sentences. If the data is a small cluster or one word then the sentence may read;

'There is blue'

OR

'There is energy'

A larger data cluster will create a sentence like:

'There is a tall, boxed, structure with white surfaces, which are walls'

This process causes You to think about how you present your data and the relationships between different pieces of data. It also clarifies the picture of the data for analysis.

Creating a summary of the information creates a clear impression of what you are trying to convey and allows easier judging against the target feedback. A secondary factor is that a viewers summary can also be easier to analyse and record the accuracy for your own uses. This can be stored in a database. So for example over a period of say 100 sessions you can build a picture that could tell you that you are 78% accurate on colours but only 34% accurate on smells.

The next page shows a viewer profile sheet – this can be used to score and record each RV session for overall and sub element accuracy.

Remote Viewing Session Profile Sheet

Remote Viewer		Date												
Target No.		StartTime												
Viewer location		EndTime												
Feedback		Lst (local Sidereal)												
Notes:														
CATEGORY	DATA			AOL				DATA			AOL			
	Y	N	?	Y	N	?		Y	N	?	Y	N	?	
Alignment								Position						
Shapes								Energies						
Colours								Relationship						
Smells								Composition						
Sounds								Sizes						
Taste								Mass/Density						
Texture								Dimensions						
Temperature								Structure						
Life form/s								Tangibles						
Luminescence								Emotions						
Measure								Ambience						
Movement								Intangibles						
Objects								Other						
	Y	N	?	Y	N	?			Y	N	?	Y	N	?
TOTAL 1								TOTAL 2						
COMBINED 1 & 2 TOTAL														
1. Total qty perceptions (Y+N+?)							Do not include AOLs.							
2. Total qty of no-feedback items (?)							No data points without feedback.							
3. Subtract Line 2 from Line 1.							Total scorable for this session.							
4. Total correct perceptions (Y)							As determined by feedback.							
5. Divide Line 4 by Line 3 (Y/total)							% of accurate scorable data.							
6. Multiple Line 5 by 100, add a %.							Overall 'general' session profile.							

The viewer profile sheet

The enclosed sheet allows you as a viewer to score and database your accuracy upon feedback. These should be kept with the session as a reference tool. This is even better if you save the data into a small database for yourself. This will allow you over time to gauge the parts of RV you are the most competent at. Over time this will also show you how you are improving and the accuracy for each component as well as the whole session. AT the very least fill-in one of these sheets and attach it to your RV session to give an approximate level of accuracy and where.

How to use the sheet?

In simple terms after the feedback, go through your session data or summary data and mark the data;

- Correct
- Incorrect
- Or unknown

Once done then add these numbers to the categories where they fit.

Next run through the six stages of sums at the bottom of the sheet – and this should give you an indicator of the target accuracy.

Further and more in-depth instructions than I can give you on filling out these profile sheets can be found here: <http://www.firedocs.com/remoterviewing/answers/docs/vp-inst1.html>

CATEGORY	DATA			AOL			CATEGORY	DATA			AOL		
	Y	N	?	Y	N	?		Y	N	?	Y	N	?
Alignment	1						Position	2					
Ambience							Purposes						
Colors	3						Relationship						
Composition	6						Shapes	7	3				
Density	2	1					Sizes						
Directions							Smells	1	1				
Emotions							Sounds						
Intangibles	22						Structure	4					
Life		1					Tangibles	6	1				
Luminence							Taste						
Measure	7	1					Temps						
Motions							Textures	1					
Objects							Other	1					
Styles/Patterns							Stage 7's						
	Y	N	?	Y	N	?		Y	N	?	Y	N	?
TOTAL1	4	1	2				TOTAL2	22	1	4			
COMBINED 1&2 TOTAL								23	2	6			
1. Total qty perceptions (Y+N+?) Do not include AOLs.							71						
2. Total qty of no-feedback items (?) No data points without feedback.							6						
3. Subtract Line 2 from Line 1. Total scorable for this session.							65						
4. Total correct perceptions (Y) As determined by feedback.							61						
5. Divide Line 4 by Line 3 (Y/total) % of accurate scorable data.							0.9384						
6. Multiple Line 5 by 100, add a %. Overall 'general' session profile.							93.84%						

An example of a filled-in sheet

A sample CRV session

Viewer: Daz


Blind to the target

Tasked in SiriusRV, 2005

Page 1. Stage: 1 Genex
12.3.05
12.45


I FEEL FINE. REFRESHED.

9234 JJKK



A. across, down, across, down, across, across
B. Solid rough / Semi. Structural

9234 JJKK



A: across, down, across, up, across.
" " " " "
B. Structural with extra.

AZ. Interesting - never so strong an extra element to a Structure - might show importance.

BREAKS.

AOL-B
cliffs.

AOL-B.
A DECAYED
STRUCTURE.

AOL-B
middle
cont.

AOL-B
THE ACT OF
COVERING.



page 2.

Stage 1.

Gene.

BREAKS.

01234 JSKK



A. across, down, across, down.

B. Angled, wave, structure

AOL-3
Steps.

1234 JSKK



A. curv down, curv up, across, across
Down, up

B: Structure space interface.

AI: FEELS weird! confusing!

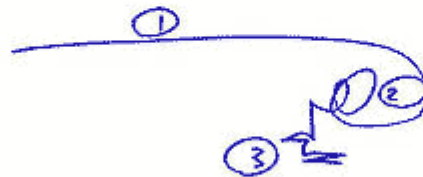


Page 3.

Stage 1.

Area
BREAKS.

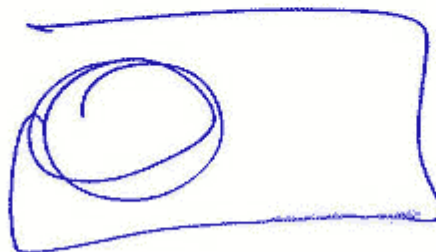
9234 JTKK



1.
 - A. across.
 - B. Solid, floor.
2. A. curv up. curv up, curv down, circle.
B. Space.
3. A. Down, across, across, down, across, across
across.
B. Lippen, angled Surface

ACL-B
CONTAINED
SPACE.
ACL-B
CHAMBER
/ ROOM.
ACL-B
SEPS.

9234 JTKK



- A. Across, down, across, up. curv up, curv down
- B. Structure + Space - object. ~~AT~~ WEIRD!



page 4.

Stage 2.

Genx.

A: SOLID, HOLLOW, REVERB, ECHO, VOICES.

T1: COIA, Solid, hard, Rough, fibrous.

T2: WARM.

V-

COLORS: YELLOW, BROWN, SAND, WHITE, GREENS.
A LITTLE GREEN.

LUM: BRIGHT. A VERY FEW DARKER ZONES.

II. WHY USE ZONES!

CON: HIGH CONTRAST / MAINLY!

TB: SOUR, SALTY, ACID, BITTY, NATURAL, DUSY.

O: MUSTY, THICK, MIXED, OLD.

E: WHISTLING, WINTERLY, AMBIENT, FLOW.
- SURE.

D -

H. LOTS, BITTY, MIXED SIZES, SHAPES.

V. LOTS, MIXED, ANGLED.

D. A FEW IN BETWEEN.

II. 'IN BETWEEN' NEVER USED BEFORE - NOTE!

MDSU. LARGE, SOLID, THICK, TALL!

AI. FEEL OK, INTERESTING WORDS/DATA - FEELS GOOD!

BREAKS:

AOL-B
people.AOL-B
WOOD.AOL-B
STONE
WALLS.AOL-B
TOMB!AOL-B
AIR.AOL-B
BUILDING!



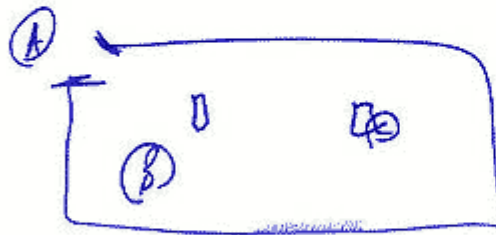
page 5.

Stage 3

Gene

BREKIS.

9234 JSKK



A: Spacious, around. Surfaces, wide open.
Warm, Air. Space.

B: Contained, darker, colder, thick
imposing, impenetrable.

C: Solid thick, Angled, thick, solid
supporting, structure, used.



RAISED, ANGLED STAIRS LEADING TO ENTRANCE
AS IN (A). - BUT A CUE TO IT!

AOL B
A VAULT.AOL B
COLUMN.AOL B.
CATHEDRAL.



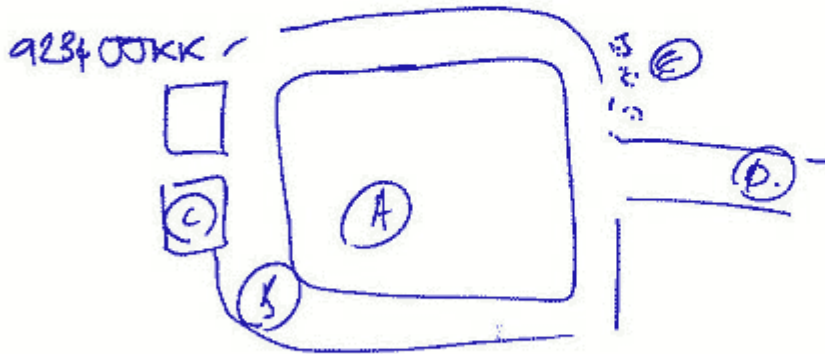
page.6.

Stage 3.

Genx

BEARS.

150FT ABOVE TARGET CENTRE SKETCH + DESCRIBE.



- A: Solid, inside structure, structure.
- B: Pathway structure - walkway.
Around the main structure.
- C: Sub structures, Solid, Angled, leaning
- D: main walkway, purpose. leading to
+ away.
- E: Rushing. vegetation - moving. trees!
+ lifelines.

AOL-B.
CIZA
pyramids!

AOL-B
SPARKX.



page 7.

Stage 3.

Clena

MOVE TO TARGETS MAIN ELEMENT AND
DESCRIBE AND SKETCH.

9234 JSKK



Solid. Constructed. R. wall, energy,
flow. Lifeforms. Remains

BREAK. 1:15pm.

1:25pm

AI. I feel Strange now - very HARD TO
GET THE GREAT PYRAMID OUT OF MIND
BUT WILL TRY!

BREATHS.

As L B.
KINGS
CHURCH.



prog. 8.

Stage 4.

Gene

S2 D AI EI T I AOL AX-S

HARD

BITTY

SOLID

SURFACES

WALLS.

THICK.

ANGED

OLD

COLD

WARM.

STONE

BRICKS.

0 1000 1200 1400 Now

-20,000 -500 -1000 -500 0

He feels very old. — TOO OLD.



page. 9.

Stage 4.

Genex

S2 D AI EI T I AOL NPLS

EXPLORE THE 'EXTRA' ELEMENT FROM IDEO 2 AND DESCRIBE

~~CONTAINED~~
CONTAINING

DARK

SMALL
ENCLOSURE
SOLID
SQUARE

Room.

ANALYZED
SECTIONS

SPACES

OBJECTS

3

SOLID

LARGE

WOODEN

ORNATE
OLD.
REINFORC.

HIDDEN
CHAMBER.

AI AM I AOL DRIVING HERE!



Page 10

CONCLUSIONSGenX.

FROM THE DATA THE TARGET IS AN:

ORGANIZED STRUCTURE WITH STONE SURFACES + WALLS.

STEPS OR STEPPED ELEMENTS ARE A COMPONENT OF THIS TARGET.

FEELS VERY OLD THOUSANDS OF YEARS OLD - (BUT THIS COULD BE AOLD DRIVE DATA)

LOTS OF OLD, DECAYING FEELING/DATA.

A ROOM OR CHAMBER SEEMS IMPORTANT AND MAY BE PART OF THE TARGETING.

RELIGION OR RELIGIOUS ARTIFACTS HAD A STRONG INVOLVEMENT WITH THE STRUCTURE - THIS WAS INDICATED IN EARLY IDEOGRAMS.

THE INTERACTION + PLACEMENT OF THE STRUCTURE ARE IMPORTANT. MOVEMENT OF SPACE AROUND AN OBJECT INSIDE THE STRUCTURE IS IMPORTANT - THIS WOULD INVOLVE -SPACE + ENERGY.





PAGE 11

CONCLUSIONS CONT.

Genx.

MY THOUGHTS - GUESS.

BY PAGE 6 THE SKETCH ABOVE CREATED
VERY STRONG IMPRESSION OF THE GIZA PYRAMIDS
AND THIS IS WHERE I COULDN'T SHAKE MY
IMPRESSIONS.

THE TARGET FELT FAMILIAR FROM THE START -
AND I HAVE VISITED THE PYRAMIDS.

HAD TO STOP SHORTLY AFTER - AS I COULDN'T SHAKE
THE PYRAMIDS ~~FROM~~ FROM MY DATA.

Genx.

1.45pm

12.3.2005

NOTE: NO LIFEFORMS @ THE TARGET - FELT
KINDA RESOLUTE! JUST A LAST THOUGHT.

Feedback / Tasking

DESCRIBE THE CONSTRUCTION OF THE GREAT PYRAMID OF EGYPT IN GIZA

DESCRIBE ITS MAIN PRIMARY FUNCTION AS DESIGNED BY THE ORIGINAL BUILDERS OF THIS PYRAMID

Viewers data will be 100% clear to you and anyone else Looking at the target upon completion.

Related links:

Note: As you can see, ive selected an array of links supporting the academic views on the Great pyramid and the alternative or esoteric ideas about its intended use and construction.

What is surprising is the data seems to fit a common theme I let you decide ;-)

http://en.wikipedia.org/wiki/Great_Pyramid_of_Giza

The Supernatural World :: The Great Pyramid

<http://tinyurl.com/64enc>

<http://www.crystalinks.com/zeptepi.html>

<http://www.marsearthconnection.com/etot.html>



COORDINATE REMOTE VIEWING TRAINING MANUAL

Stanford Research Institute - International



Introduction by Paul H. Smith [Major, ret.]

For a number of what I consider to be very good reasons, I strenuously resisted making the DIA CRV manual public. Since some of my former colleagues had fewer reservations about its dissemination, it now appears inevitable that the manual will become widely available, beginning with its posting here on this webpage. The best I can do now, it would seem, is to at least provide its context so people will better know how to take it.

In 1983-1984, six personnel from the military remote viewing unit at Ft. Meade participated in training contracted from SRI-International. This was the recently-developed coordinate remote viewing training, and the primary developer and trainer was the legendary Ingo Swann. One of the first trainees, Rob Cowart, was diagnosed with cancer, and was medically retired from active duty, terminating his training after only a few months. (Sadly Rob, who had been in remission for many years, died a year or so ago from the disease.) The second, Tom "Nance" (his pseudonym in Jim Schnabel's book, *Remote Viewers*) completed all training through Stage VI as the proof-of-principle "guinea pig." His results were not just impressive. Some could even be considered spectacular.

Beginning in January of 1984, the remaining four of us began training with Ingo in California and New York. This contract lasted for a full year. Ed Dames, "Liam," Charlene, and myself continued through until December (though Ed dropped out just before completion due to the birth of a son). We completed through Stage III training with Ingo. Towards the end of 1984 our patron and commander, Major General Burt Stubblebine was forced to retire and the RV program was threatened with termination. Consequently, no further contracts were let for training.

During the course of 1985, our future was very uncertain. However, the branch chief, together with Fred "Skip" Atwater (the training and operations officer), were hopeful that the unit would find a sponsor (which indeed happened) and decided to continue our training through Stage VI, with the help of Nance's experience and considerable documentation and theoretical understanding that Atwater and others had managed to accrue.

At the conclusion of our training, and with a number of successful operational and training projects under our belts to show that CRV really did work, the further decision was made to try and capture in as pure a form as possible the Ingo methodology. The reasoning was that we might never get any more out-of-house training approved, yet we needed to be able to perpetuate the methodology even after the folks with the "institutional memory" eventually left the unit. I had developed the reputation of being the "word man" in the unit, plus Skip and the branch chief seemed to think I had a firm understanding and grasp of the theory and methodology, so I was asked to write a manual capturing as much of the CRV methodology as possible, with the assistance of the others who had been trained.

We pooled our notes, and I wrote each section, then ran it by the others for their suggestions and comments. Corrections and suggestions were evaluated and added if it could be established that they matched true "Ingo theory." Skip and Tom both reviewed the manuscript and provided their input as well. When the thing was finally done, a copy was forwarded to Ingo, who deemed it a "comprehensive and accurate document." Finally, Skip provided a three-page introductory section which it now turns out was apparently originally drafted by Joe McMoneagle. The finished version was printed at the DIA press in May 1986. It was a specialty run, and was never given an official DIA document number. I don't believe any more than thirty or so were printed.

Things to keep in mind about the CRV manual:

It wasn't intended as a training manual per se, and certainly not as a *stand alone* training manual. It's primary purpose was to capture and preserve for posterity Ingo's methodology. The very first page declares that it was "prepared to serve as a comprehensive explanation of the theory and mechanics" of CRV, and as a "guide for future training programs." We certainly didn't develop it as a "how to." Since we always assumed any further training to be done would either involve Ingo or someone who had already been trained, the manual did not incorporate lessons-learned, nor the practical implementation of CRV in an operational setting, nor even to explain *how* one taught people to do CRV, nor *why* CRV included certain points of theory and process in its methodological base. There are of course lots of things to be said about all these points, and we had ambitions at one time of writing a practical hands-on RV training manual. Unfortunately, events conspired against us and it never happened.

In the hands of someone who understands CRV and already knows what is going on, the manual can be extremely useful in teaching others to remote view. We used it in the theory and lecture part of the CRV training of *everyone* who became a CRVer at the Ft. Meade unit (the one exception was Lyn Buchanan, whom we taught CRV before the manual became reality). I have used it exclusively in my commercial training activities (augmented, of course, by my own experience in training and operations), and I think most, if not all of my students would confirm the efficacy of this approach. It represents CRV in its purest form, and any departures from the principles it contains should be examined at long and hard before they are accepted. There are already a number of alleged "product improvements" based upon the CRV manual that not only are *not* improvements, but if they aren't just changing "happy" to "glad" or adding superfluous embellishments, may even be outright eviscerations of CRV's principles and effective methodologies. In considering these "new versions" of CRV methodology, it is definitely a case of *caveat emptor*.

I see as a positive benefit of posting the manual that some of the chicanery and foolishness may finally be unveiled that has been able to persist around derivatives of CRV because the "bottom line" hasn't until now been available. There are of course those who will offer as their excuse that this manual represents obsolete technology. My response is that *none* of its derivatives have thus far demonstrated anything better--or in most cases even as good--under similar constraints.

Paul H. Smith

Austin, TX
3 July 1998

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INTRODUCTION

A. General:

The following definitions and descriptions are provided to acquaint the reader with the remote viewing phenomenon and a typical remote viewing session.

1. Definitions:

a. Remote Viewing (RV): The name of a method of psychoenergetic perception. A term coined by SRI-International and defined as “the acquisition and description, by mental means, of information blocked from ordinary perception by distance, shielding, or time.”

b. Coordinate Remote Viewing (CRV): The process of remote viewing using geographic coordinates for cueing or prompting.

c. Remote Viewer: Often referred to in the text simply as “viewer”, the remote viewer is a person who employs his mental faculties to perceive and obtain information to which he has no other access and of which he has no previous knowledge concerning persons, places, events, or objects separated from him by time, distance, or other intervening obstacles.

d. Monitor: The individual who assists the viewer in a remote viewing session. The monitor provides the coordinate, observes the viewer to help insure he stays in proper structure (discussed below), records relevant session information, provides appropriate feedback when required, and provides objective analytic support to the viewer as necessary. The monitor plays an especially important role in training beginning viewers.

2. Descriptions:

a. Remote Viewing Session: In a remote viewing session an individual or “viewer” attempts to acquire and describe by mental means alone information about a designated site. The viewer is not told what the site is that must be described but is provided a cue or prompt which designates the site.

b. Session Dynamics: In conducting a coordinate remote viewing session, a remote viewer and a monitor begin by seating themselves at the opposite ends of a table in a special remote viewing room equipped with paper and pens, a tape recorder, and a TV camera which allows either recording for documentation, or monitoring by individuals outside the room. The room is homogeneously colored, acoustically tiled, and featureless, with light controlled by a dimmer, so that environmental distractions can be minimized. The session begins when the monitor provides cueing or prompting information (geographic coordinates in this case) to the remote viewer. The remote viewer is given no additional identifying information, and at this point has no conscious knowledge of the actual site. For training purposes, the monitor is allowed to know enough about the site to enable him to determine when accurate versus inaccurate information is being provided.

The session then proceeds with the monitor repeating the prompting information at appropriate intervals and providing necessary feedback. The remote viewer generates verbal responses and sketches, until a coherent response to the overall task requirement emerges.

c. Post Session Dynamics: After the session is over, the remote viewer and monitor obtain specific information about the site in picture/descriptive form. The remote viewer and monitor then discuss the session results.

B. Background:

In early 1980, an SRI - International (SRI-I) subcontractor developed a training procedure known as Coordinate Remote Viewing to satisfy R&D demands on SRI-I to enhance the reliability (scientific replicability) of remote viewing (RV). The subcontractor's approach to improving the reliability of RV was to focus on the control of those factors that in his view tend to introduce "noise" into the RV product (imaginative, environmental, and interviewer overlays). The basic components of this training procedure consist of:

- (1) Repeated site address (geographic coordinate) presentation, with quick reaction response by the remote viewer; coupled with a restrictive format for reporting perceived information (to minimize imaginative overlays).
- (2) The use of a specially designed, acoustically tiled, relatively featureless, homogeneously colored "viewing chamber" (to minimize environmental overlays).
- (3) The adoption of a strictly prescribed, limited interviewer pattern (to minimize interviewer overlays).

The training procedure requires that the trainee learn a progressive, multi-stage acquisition process postulated to correspond to increased contact with the site. At present there are six "stages" of training. In general, these stages progress as follows:

- (1) "Stage I" sites (islands, mountains, deserts, etc.).
- (2) "Stage II" sites (sites of quality sensory value—sites which are uniquely describable through touch, taste, sound, colour, or odour—such as glaciers, volcanoes, industrial plants, etc.).
- (3) "Stage III" sites (sites possessing significant dimensional characteristics such as buildings, bridges, airfields, etc.).
- (4) "Stage IV" sites for which the trainee begins to form qualitative mental precepts (technical area, military feeling, research, etc.).
- (5) "Stage V" sites for which the trainee learns to "interrogate" qualitative mental precepts in an attempt to produce analytical target descriptions (aircraft tracking radar, biomedical research facility, tank production plant, etc.).
- (6) "Stage VI" sites which involve the trainee in direct, three-dimensional assessment and modeling of the site and/or the relationship of site elements to one another (airplanes inside one of three camouflaged hangars or a military compound with a command building, barracks, motor pool, and underground weapons storage area).

The following document has been prepared to serve as a comprehensive explanation of the theory and mechanics of CRV as developed by SRI-I. It is intended for individuals who have no in-depth understanding of the technology and as a guide for future training programs. Particular attention should

be paid to the glossary at the end of the document and to the terms as defined in the text, as they are the only acceptable definitions to be used when addressing the methodology presented.

THEORY

A. Concept:

As will be explained in greater detail below, remote viewing theory postulates a non-material “Matrix” in which any and all information about any person, place or thing may be obtained through the agency of a hypothesized “signal line.” The viewer psychically perceives and decodes this signal line and objectifies the information so obtained.

A remote viewing session consists of both the interaction of a remote viewer with the signal line, and the interaction between the viewer and the monitor. The monitor and viewer are generally seated at opposite ends of a table. The viewer has a pen and plenty of paper in front of him. The monitor observes the viewer, and determines when the viewer is ready to begin. When the viewer places his pen on the left side of the paper in preparation to record the coordinate. The monitor then reads the coordinate, the viewer writes it, and the session proceeds from that point according to theory and methodology as discussed at length below.

B. Definitions:

1. Matrix: Something within which something else originates or takes form or develops. A place or point of origin or growth.
2. Signal: Something that incites into action; an immediate cause or impulse. In radio propagation theory, the carrier wave that is received by the radio or radar receiving set.
3. Signal Line: The hypothesized train of signals emanating from the Matrix (discussed below) and perceived by the remote viewer, which transports the information obtained through the remote viewing process.
4. Wave: A disturbance or variation that transfers itself and energy progressively from point to point in a medium or in space in such a way that each particle or element influences the adjacent ones and that may be in the form of an elastic deformation or of a variation of level or pressure, of electric or magnetic intensity, of electric potential, or of temperature.
5. Aperture: An opening or open space; hole, gap, cleft, chasm, slit. In radar, the electronic gate that controls the width and dispersion pattern of the radiating signal or wave.
6. Gestalt: A unified whole; a configuration, pattern, or organized field having specific properties that cannot be derived from the summation of its component parts.
7. Evoking: (Evoke: “to call forth or up; to summon; to call forth a response; elicit”.) Iteration of the coordinate or alternate prompting method is the mechanism which “evokes” the signal line, calling it up, causing it to impinge on the autonomic nervous system and unconsciousness for transmittal through the viewer and on to objectification (discussed at length in STRUCTURE).
8. Coding/Encoding/Decoding: The information conveyed on the signal line is translated into an informational system (a code) allowing data to be “transmitted” by the signal line. Upon receiving the signal, the viewer must “decode” this information through proper structure to make it accessible. This concept is very similar to radio propagation theory, in which the main carrier signal is modulated to convey the desired information.

C. Discussion:

The Matrix has been described as a huge, non-material, highly structured, mentally accessible “framework” of information containing all data, and pertaining to everything in both the physical and non-physical universe. In the same vein as Jung’s Cosmic Unconsciousness, the matrix is open to and comprises all conscious entities as well as information relating to everything else living or nonliving by accepted human definition. It is this informational framework from which the data encoded on the signal line originates. This Matrix can be envisioned as a vast, three-dimensional geometric arrangement of dots, each dot representing a discrete information bit. Each geographic location on the earth has a corresponding segment of the Matrix corresponding exactly to the nature of the physical location. When the viewer is prompted by the coordinate or other targeting methodology, he accesses the signal line for data derived from the Matrix. By successfully acquiring (detecting) this information from the signal line, then coherently decoding it through his conscious awareness and faculties, he makes it available for analysis and further exploitation by himself or others.

Remote viewing is made possible through the agency of a hypothetical “signal line.” In a manner roughly analogous to standard radio propagation theory, this signal line is a carrier wave which is inductively modulated by its intercourse with information, and may be detected and decoded by a remote viewer. The signal line radiates in many different frequencies, and its impact on the viewer’s perceptive faculties is controlled through a phenomenon known as “aperture”. Essentially, when the remote viewer first detects the signal line in Stage I* it manifests itself as a sharp, rapid influx of signal energy--representing large gestalts of information. In this situation, we therefore speak of a “narrow” aperture, since only a very narrow portion of the signal line is allowed to access the consciousness. In later stages involving longer, slower, more enduring waves, the aperture is spoken of as being “wider.”

**NOTE: For the sake of clarity, ease of instruction, and facility of control, RV methodology is divided into discreet, progressive “stages”, each dealing with different or more detailed aspects of the site. Stage I is the first and most general of the six stages thus far identified. Each stage is a natural progression, building on the information obtained during the previous stage. Each session must start with Stage I, progress on through Stage II, Stage III, and so forth, through the highest stage to be completed in that particular session.*

D. Levels of Consciousness:

1. Definitions:

a. **Subconscious**: Existing in the mind but not immediately available to consciousness; affecting thought, feeling, and behavior without entering awareness. The mental activities just below the threshold of consciousness.

b. **Subliminal**: Existing or functioning outside the area of conscious awareness; influencing thought, feeling, or behavior in a manner unperceived by personal or subjective consciousness; designed to influence the mind on levels other than that of conscious awareness and especially by presentation too brief to be consciously perceived.

c. **Limen**: The threshold of consciousness; the interface between the subconscious and conscious.

d. **Liminal**: At the limen; verging on consciousness.

e. **Supraliminal**: Above the limen; in the realm of conscious awareness.

f. **Conscious**: Perceiving apprehending, or noticing with a degree of controlled thought or observation; recognizing as existent, factual, or true. Recognizing as factual or existent something external. Present especially to the senses. Involving rational power, perception, and awareness. By definition, the “conscious” part of the human being is that portion of the human consciousness which is linked most closely to and limited by the material world.

g. **Autonomic Nervous system (ANS)**: A part of the vertebrate nervous system that innervates smooth and cardiac muscle and glandular tissues, governs actions that are more or less automatic, and consists of the sympathetic nervous system and the parasympathetic nervous system (Webster’s 3rd Int. Unabr.).

h. **Ideogram (I)**: The reflexive mark made on the paper as a result of the impingement of the signal on the autonomic nervous system and its subsequent transmittal through this system to the arm and hand muscles, which transfers it through the pen onto the paper.

i. **Analytic Overlay (AOL)**: Conscious subjective interpretation of signal line data, which may or may not be relevant to the site. (Discussed at length in STRUCTURE.)

j. **Automatic vs. Autonomic**: Reception and movement of the signal line information through the viewer’s system** and into objectification is an autonomic process as opposed to an automatic one, which itself implies an action arising and subsiding entirely within the system rather than from without.

****NOTE:** When the word “system” is used without qualifiers such as “autonomic”, etc., it refers in a general sense to all the integrated and integrative biological (and perhaps metaphysical as well) elements and components of the viewer himself which enable him to function in this mode known as “remote viewing”.

2. Discussion:

RV theory relies on a rather Freudian model of human consciousness levels. The lowest level of consciousness is paradoxically named the “unconscious”. All this label really means is that that part of our mental processes we know as physical “awareness” or “consciousness” does not have access to what goes on there. It is apparently this part of the individual's psyche that first detects and receives the signal line. From here it is passed to the autonomic nervous system. When the signal line impinges on the ANS, the information is converted into a reflexive nervous response conducted through muscular channels controlled by the ANS. If so allowed, this response will manifest itself as an ideogram. At the same time, the signal is passed up through the subconscious, across the limen, and into the lower fringes of the consciousness. This is the highest state of consciousness from the standpoint of human material awareness. However, the normal waking consciousness poses certain problems for remote viewing, occasioned largely because of the linear, analytic thought processes which are societally enhanced and ingrained from our earliest stages of cognitive development. While extremely useful in a society relying heavily on quantitative data and technological development, such analytic thinking hampers remote viewing by the manufacture of what is known as “analytic overlay”, or AOL.

As the signal line surges up across the limen and into the threshold areas of consciousness, the mind's conscious analytic process feels duty bound to assign coherence to what at first blush seems virtually incomprehensible data coming from an unaccustomed source. It must in other words make a “logical” assessment based on the impressions being received. Essentially, the mind jumps to one or a number of instantaneous conclusions about the incoming information without waiting for sufficient information to make an accurate judgment. This process is completely reflexive, and happens even when not desired, by the individual involved. Instead of allowing holistic “right brain” processes (through which the signal line apparently manifests itself) to assemble a complete and accurate concept, untrained “left brain” based analytic processes seize upon whatever bit of information seems most familiar and forms an AOL construct based on it.

For example, a viewer has been given the coordinates to a large, steel girder bridge. A flash of a complex, metal, manmade structure may impinge on the liminary regions of the viewer's mind, but so briefly that no coherent response can be made to it. The conscious mind, working at a much greater speed than the viewer expects, perceives bits and pieces such as angles, riveted girders, and a sense of being “roofed over” and paved, whereupon it suggests to the physical awareness of the viewer that the site is the outside of a large sports stadium. The “image” is of course wrong, but is at least composed of factual elements, though these have been combined by the viewer's overeager analytical processes to form an erroneous conclusion.

E. Learning Theory:

- a. **Overtraining:** The state reached when the individual's learning system is over saturated and is "burned out", analogous to a muscle that has been overworked and can no longer extend or contract until it is allowed to rest and rebuild fibers that have been broken down by the stress, or reinforce those that have been newly acquired by new demands placed upon the muscle.
- b. **Absorption:** Assimilation, as by incorporation or by the digestive process.
- c. **Cognitron:** A cognitron is an assemblage of neurons, linked together by interconnecting synapses, and which when stimulated by the mind's recall system produce a composite concept of their various subparts. Each neuron is charged with an element of the overall concept, which when combined with the elements of its fellow neurons produces the final concept which the cognitron represents. As a human learns new facts, skills or behaviors, neurons are connecting into new cognitrons, the connecting synapses of which are more and more reinforced with use.
- d. **Neuron:** "A nerve cell with all its processes." The apparent fundamental physical building block of mental and nervous processes. Neurons are the basic element in the formation of cognitrons, and may be linked into varying configurations by the formation or rearrangement of synapse chains.
- e. **Synapse:** The interstices between neurons over which nerve impulses must travel to carry information from the senses, organs, and muscles to the brain and back, and to conduct mental processes.
- f. **Learning Curve:** The graphic representation of the standard success-to-session ratio of a remote viewer trainee. The typical curve demonstrates high success for the first one to a few attempts, a sudden and drastic drop in success, then a gradual improvement curve until a relatively high plateau is reached.
- g. **"First-Time" Effect:** In any human activity or skill a phenomenon exists known as "beginner's luck." In remote viewing, this phenomenon is manifest as especially successful performance at the first attempt at psychic functioning, after which the success rate drops sharply, to be built up again gradually through further training. This effect is hypothesized to result from the initial excitation of hereditary but dormant psi conducting neuronal channels which, when first stimulated by attempted psychoenergetic functioning "catch the analytic system off guard, as it were, allowing high-grade functioning with little other system interference. Once the initial novelty wears off, the analytic systems which have been trained for years to screen all mental functions attempt to account for and control the newly awakened neural pathways, thereby generating increasing amounts of masking "mental noise", or AOL.
- h. **Noise:** The effect of the various types of overlay, innervates, etc. that serve to obscure or confuse the viewer's reception and accurate decoding of the signal line. Noise must be dealt with properly and in structure to allow the viewer to accurately recognize the difference between a valid signal and his own incorrect internal processes.

2. Discussion:

Learning theory for RV methodology is governed by the idea that the student should "quit on a high point." Traditionally, the learning of a skill concentrates on rote repetition, reiterating the skill a large number of times until it is consistently performed correctly. Recent developments in learning theory which have been applied with particular success in sports training methodology indicate that the rote repetition concept tends more to reinforce incorrect performance as opposed to developing the proper behaviour or skill. Much success has been realized by implementing the concept of "quitting on a high point." That is, when a skill or behaviour has been executed correctly, taking an extended break from the



training at that point allows the learning processes to “remember” the correct behaviour by strengthening the neurological relays that have been established in the brain by the correct procedure.

The phenomenon of overtraining is a very real danger in the training cycle generally brought about by pushing ahead with training until the learning system of the viewer is totally saturated and cannot absorb anymore. This results in system collapse, which in effect is a total failure to function psychically at all. To avoid this, the normal practice has been to work an appropriate number of sessions a day (anywhere from one to several, depending on each individual trainee’s capacity and level of training and experience) for a set number of days or weeks (also individually dependent), with a lay off period between training periods to allow time for assimilation or “absorption.” Even with this precaution, overtraining can sometimes strike, and the only remedy becomes a total training layoff, then a gradual reintroduction.

It is extremely important that the viewer inform the monitor when he is feeling especially good about his performance in remote viewing training, so that a training break may be initiated on this high point. To continue to push beyond this threatens a slide into overtraining. It is very important that should the viewer in the course of the training session become aware that he has experienced some important “cognition” or understanding, or if the monitor perceives that this is the case, the session must here also be halted. This allows time both for this cognition to be fully matriculated into the viewer’s system and for the accompanying elation of discovery to dissipate.

The fact that CRV methodology is arranged into six distinct stages implies that there is a learning progression from one stage to the next. To determine when a student viewer is ready to advance to the next stage, certain milestones are looked for. Though the peculiarities of each stage make certain of these criteria relevant only to that specific stage, general rules may still be outlined. When a viewer has consistently demonstrated control and replication of all pertinent stage elements and has operated “noise free” (i.e., properly handling AOL and other system distractions in structure) for five or six sessions, he is ready to write a stage summation essay and move on to the introductory lectures for the next stage. Essay writing is an important part of the CRV training, and serves as a sort of intellectual “objectification” of the material learned. Through student essays the instructor is able to determine how thoroughly and accurately the student has internalized the concepts taught.

F. Reference material:**1. Theory:**

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STRUCTURE

A. Concept:

“Structure” is a singularly important element in remote viewing theory. The word “structure” signifies the orderly process of proceeding from general to specific in accessing the signal line, of objectifying in proper sequence all data bits and RV related subjective phenomena (i.e., see aesthetic impact as discussed in STAGE III), and rigorous extraction of AOL from the viewer’s system by conscientious objectification. Structure is executed in a formal ordered format sequence using pen and paper. A sample format will be provided as each stage is discussed in turn, since different elements are used in each.

B. Definitions and Discussion:

1. Inclemencies:

Personal considerations that might degrade or even preclude psychic functioning--muscle pains, colds, allergies, menstrual cramps, hangovers, mental and emotional stress, etc., could cause increased difficulty to the viewer in accessing the signal line, but could be “worked through”, and ultimately are only minor nuisances. Only hunger and a pressing need to eliminate body wastes cause the system to totally not function. It is important, though, that the viewer identify and declare any inclemencies either at the first of the session or as they are recognized, since unattended agendas such as these can colour or distort the viewer’s functioning if not eliminated from the system through objectification (see below). Preferably, the monitor will ask the viewer if he has any personal inclemencies even before the first iteration of the coordinate so as to purge the system as much as possible before beginning the session proper.

There is evidence that an additional category of inclemencies exist, which we might refer to as environmental inclemencies. Extremely low frequency (ELF) electromagnetic radiation may have a major role in this. Experience and certain research suggests that changes in the Earth’s geomagnetic field--normally brought about by solar storms, or “sunspots”, may degrade the remote viewer’s system, or actually cause it to cease functioning effectively altogether. Ongoing research projects are attempting to discover the true relationship, if any, between solar storms, ELF, and human psychic functioning.

2. Objectification:

The act of physically saying out loud and writing down information. In this methodology, objectification serves several important functions. First, it allows the information derived from the signal line to be recorded and expelled from the system, freeing the viewer to receive further information and become better in tune with the signal line. Secondly, it makes the system independently aware that its contributions have been acknowledged and recorded. Thirdly, it allows re-input of the information into the system as necessary for further prompting. In effect, objectification “gives reality” to the signal line and the information it conveys. Finally, objectification allows non-signal line derived material (inclemencies, AOLS,

etc.,) that might otherwise clutter the system and mask valid signal line data to be expelled.

3. I/A/B Sequence:

The core of all CRV structure, the “I/A/B” sequence is the fundamental element of Stage I, which is itself in turn the foundation for site acquisition and further site detection and decoding in subsequent CRV

stages. The sequence is composed of an ideogram (the “I”), which is a spontaneous graphic representation of the site's major gestalt; the “A” component or “feeling/motion” involved in the ideogram; and the “B” component, or first analytic response to the signal line. (A full discussion may be found in the Stage I section below.)

4. Feedback:

Those responses provided during the session to the viewer to indicate if he has detected and properly decoded site relevant information; or, information provided at some point after completion of the RV session or project to “close the loop” as it were, providing the viewer with closure as to the site accessed and allowing him to assess the quality of his performance more accurately.

In-session feedback, with which we will be here most concerned, is usually only used extensively in earlier stages of the training process, and has several interconnected functions. The very nature of the RV phenomena makes it often only rather tenuously accessible to one's physically based perceptions, and therefore difficult to recognize. Feedback is provided after correct responses to enable the viewer to immediately identify those perceptions which produced the correct response and associate them with proper psychic behavior. Secondly, it serves to develop much needed viewer confidence by immediately rewarding the viewer and letting him know that he is being successful. Finally, it helps keep the viewer on the proper course and connected with the signal line, preventing him from falling into AOL drive and wandering off on a tangent.

- a. **Correct (abbreviated “C”):** The data bit presented by the trainee viewer is assessed by the monitor to be a true component of the site.
- b. **Probably Correct (PC):** Data presented cannot be fully assessed by the monitor as being accurate site information, but it would be reasonable to assume because of its nature that the information is valid for the site.
- c. **Near Site (N):** Data objectified by the viewer are elements of objects or locations near the site.
- d. **Can't Feed Back (CFB):** monitor has insufficient feedback information to evaluate data produced by the viewer.
- e. **Site (S):** Tells the former that he has successfully acquired and debriefed the site. In elementary training sessions, this usually signifies the termination of the session. At later stages, when further information remains to be derived from the site, the session may continue on beyond full acquisition of the site.
- f. **Silence:** When information objectified by the trainee viewer is patently incorrect, the monitor simply remains silent, which the viewer may freely interpret as an incorrect response.

In line with the learning theory upon which this system is based, the intent is to avoid reinforcing any negative behaviour or response. Therefore, there is no feedback for an incorrect response; and any other feedback information is strictly limited to those as defined above.

It should be noted here that the above refers to earlier stages of the training process. Later stages do away with in-session feedback to the viewer, and at even later stages the monitor himself is denied access to any site information or feedback until the session is over.

5. Self-Correcting Characteristic:

The tendency of the ideogram to re-present itself if improperly or incompletely decoded. If at the iteration of the coordinate an ideogram is produced and then decoded with the wrong "A" & "B" components, or not completely decoded, upon the next iteration of the coordinate the same ideogram will appear, thereby informing the viewer that he has made an error somewhere in the procedure. On rare occasions, the ideogram will be re-presented even when it has been properly decoded. This almost inevitably occurs if the site is extremely uniform, such as the middle of an ocean, a sandy desert, glacier, etc., where nothing else but one single aspect is present.

6. AOL ("Analytic Overlay"):

The analytic response of the viewer's mind to signal line input. An AOL is usually wrong, especially in early stages, but often does possess valid elements of the site that are contained in the signal line; hence, a light house may produce an AOL of "factory chimney" because of its tall, cylindrical shape. AOLs may be recognized in several ways. First, if there is a comparator present ("it looks like...", "it's sort of...", etc.) the information present will almost inevitably be an AOL, and should always be treated as one. Secondly, a mental image that is sharp, clear, and static--that is, there is no motion present in it, and in fact it appears virtually to be a mental photograph of the site--is also certainly AOL. Hesitation in production of the "B" component in Stage I coordinate remote viewing, or a response that is out of structure anywhere in the system are also generally sure indicators that AOL is present. Finally, the monitor or viewer can frequently detect AOL by the inflection of the viewer's voice or other micro behaviours. Data delivered as a question rather than a statement should be recognized as usually being AOL.

AOLs are dealt with by declaring/objectifying them as soon as they are recognized, and writing "AOL Break" on the right side of the paper, then writing a brief description of the AOL immediately under that. This serves to acknowledge to the viewer's system that the AOL has been recognized and duly recorded and that it is not what is desired, thereby purging the system of unwanted noise and debris and allowing the signal line in its purity to be acquired and decoded properly.

7. Breaks:

The mechanism developed to allow the system*** to be put on "hold", providing the opportunity to flush out AOLs, deal with temporary inclemencies, or make system adjustments, allowing a fresh start with new momentum. There are seven types of breaks:

****NOTE: When the word "system" is used without qualifiers such as "autonomic", etc., it refers in a general sense to all the integrated and integrative biological (and perhaps metaphysical as well) elements and components of the viewer himself which enable him to function in this mode known as "remote viewing".*

a. AOL Break: As mentioned above, allows the signal line to be put on hold while AOL is expelled from the system.

b. Confusion Break (often "Conf Bk"): When the viewer becomes confused by events in his environment or information in the signal line to the degree that impressions he is receiving are hopelessly entangled, a Confusion Break is called. Whatever time necessary is allowed for the confusion to dissipate, and when necessary the cause for confusion is declared much like it is done with AOL. The RV process is then resumed with an iteration of the coordinate.

c. **Too Much Break ("TM Break")**: When too much information is provided by the signal line all at once for the viewer to handle, a "Too Much Break" is called and written down (objectified), telling the system to slow down and supply information in order of importance. After the overload is dissipated, the viewer may resume from the break, normally with the reiteration of the coordinate. A Too Much Break is often indicated by an overly elaborate ideogram or ideograms.

d. **Aesthetic Impact Break ("AI Break")**: Will be discussed in conjunction with Stage III.

e. **AOL Drive Break (AOL-D Bk)**: This type of break becomes necessary when an AOL or related AOL's have overpowered the system and are "driving" the process (as evidenced by the recurrence of a specific AOL two or more times), producing nothing but spurious information. Once the AOL-Drive is objectified, the break time taken will usually need to be longer than that for a normal AOL to allow the viewer to fully break contact and allow to dissipate the objectionable analytic loop.

f. **Bilocation Break (Bilo Bk)**: When the viewer perceives he is too much absorbed in and transferred to the site and cannot therefore appropriately debrief and objectify site information, or that he is too aware of and contained within the here-and-now of the remote viewing room, only weakly connected with the signal line, a Bilo break must be declared and objectified to allow the viewer to back out, and then get properly recoupled with the signal line again.

g. **Break (Break)**: If at any point in the system the viewer must take a break that does not fit into any of the other categories, a "Break" is declared. It has been recommended that a break not be taken if the signal line is coming through strong and clear. If the break is extensive--say for twenty minutes or more, it is appropriate to objectify "Resume" and the time at the point of resumption.

The viewer declares a break by objectifying "AOL Break", "AI Break", "Bilo Break", etc., as appropriate, usually in the right hand margin of the paper. Immediately underneath he briefly objectifies in one or a few words the cause or content of what occasioned the necessity for a break.

C. Summary:

Structure is the key to usable RV technology. It is through proper structure-discipline that mental noise is suppressed and signal line information allowed to emerge cleanly. As expressed by one early student, "Structure! Content be damned!" is the universal motto of the remote viewer. As long as proper structure is maintained information obtained may be relied on. If the viewer starts speculating about content--wondering "what it is"--he will begin to depart from proper structure and AOL will inevitably result. One of the primary duties of both monitor and viewer is to insure the viewer maintains proper structure, taking information in the correct sequence, at the correct stage, and in the proper manner.

STAGE I

A. Concept:

Any given site has an overall nature or “gestalt”, as it is referred to below, that makes it uniquely what it is. In Stage I, the remote viewer is taught to acquire the signal line, attune himself to it, and proceed to decode and objectify this site gestalt and the major pieces of information that pertain to it. A properly executed Stage I is the very foundation of everything that follows after it, and it is therefore of utmost importance to maintain correct structure and achieve an accurate Stage I concept of the site. All CRV sessions begin with Stage I.

B. Definitions:

1. **Major Gestalt:** The overall impression presented by all elements of the site taken for their composite interactive meaning. The one concept that more than all others would be the best description of the site.

2. **Ideogram:** The “I” component of the I/A/B sequence. The ideogram is the spontaneous graphic representation of the major gestalt, manifested by the motion of the viewer’s pen on paper, which motion is produced by the impingement of the signal line on the autonomic nervous system and the reflexive transmission of the resultant nervous energy to the muscles of the viewer’s hand and arm. The objectified ideogram has no “scale”; that is, the size of the ideogram relative to the paper seems to have no relevance to the actual size of any component at the site.

3. **“A” Component:** The “feeling/motion” component of the ideogram. The “feeling/motion” is essentially the impression of the physical consistency (hard, soft, solid, fluid, gaseous, etc.) and contour/shape/motion of the site. For example, the monitor has selected, unknown to the viewer, a mountain as the trainee’s site. At the iteration of the coordinate, the trainee produces an appropriate ideogram, and responds verbally, at the same time as he writes it: “Rising up, peak, down.” This is the “motion” sensation he experienced as his pen produced the ideogram. He then says “solid” if having experienced the site as being solid as opposed to fluid or airy. This is the “feeling” component of the Stage I process. There are at least five possible types of feelings: solidity, liquidity, energetics, airiness (that is, where there is more air space than anything else, such as some suspension bridges might manifest), and temperature. Other feeling descriptors are possible, but encountered only in rare circumstances and connected with unusual sites. These components and how they are expressed in structure will be discussed more fully below. Though in discussions of theory this aspect is usually addressed as “feeling/motion”, it will normally be the case in actual session work that the motion aspects decoded first with the feeling portion coming second.

4. **“B” Component:** The first (spontaneous) analytic response to the ideogram “A” component.

C. Site Requirements:

For training in Stage I, a stage specific site is selected. Basic Stage I coordinate remote viewing sites generally comprise an area isolated by some five miles on a side and possess easily identifiable major gestalts that may be easily decoded in simple Stage I sessions. All sites have Stage I gestalts, but for training Stage I perceptions these “simple” sites are selected.

D. Types of Ideograms:

There are four types of ideograms:

1. **Single:** One unbroken mark or line, containing only one “A” component (feeling/motion) and one “B” component.

2. **Double:** Two basically parallel marks or lines. Produces usually at least three sets of “A” and “B” components: one for the area between the marks, and one each for the areas on either side of the marks. Two other “A” and “B” components may be present as well, one for each of the marks. Railroad tracks, roads, canals, etc. may produce this type of ideogram.

3. **Multiple:** Two or more different marks, each producing its own set or sets of “A” and “B” components. Such an ideogram may be obtained when there is more than one major gestalt present at a given site--such as a lake, city and mountain--all within the area designated by the coordinate. This type of ideogram may occasion the necessity of taking a “Too Much Break” because of the volume of information contained in more than one major gestalt. Caution must be exercised here, since a single mark may actually represent either a double or a multiple ideogram, but may be mistaken for a single ideogram. To ascertain this, the signal line must be prompted by placing the pen on the mark and also to either side to determine if more than one “A” and “B” component is present.

4. **Composite:** Pen leaves paper more than twice, makes identical marks, and produces one set of “A” and “B” components. Things such as orchards, antenna fields, etc. with numbers of identical components produce this type of ideogram.

E. Vertical/Horizontal Ideogram Orientation:

Ideograms may be encountered (objectified) either parallel with the plane of the horizon (horizontal) or perpendicular to it (vertical). For example, the Gobi desert being predominantly flat, wavy sand, would produce a motion portion of the Stage I “A” component as “across, flat, wavy”, or similar terminology, indicating a horizontal ideogram. The Empire State Building, however, would produce some sort of vertical response such as “up, angle”, in the motion portion of the “A”, indicating a vertical ideogram. However, a crucial point to remember is the objectification of the ideogram is completely independent either of what it looks like or its orientation on paper. It is imperative to realize that what determines the vertical/horizontal ideogram orientation is the site’s inherent manifestation in the physical world, and not how or what direction it is executed on the paper, or even the RVer’s “point of view”, since in Stage I there is no viewer site orientation in the dimension lane.

Simply observing how the ideogram looks on paper will not give reliable clues as to what the orientation of the ideogram might be. The ideogram objectified as “across, flat, wavy” for the Gobi Desert might on the paper be an up and down mark. The ideogram for the Empire State Building could possibly be represented as oriented across the paper.

It is obvious then that ideograms can not be interpreted by what they “look like”, but by the feeling/motion component produced immediately following the ideogram. The viewer must learn to sense the orientation of an ideogram as he executes it. If unsuccessful on the first attempt, the ideogram may be “re-prompted” by moving the pen along it at the same tempo as it was produced, with the viewer being alert to accurately obtain the missing information.

F. I/A/B Formation:

As the monitor gives the prompting information (coordinate, etc.) the viewer writes it down on the left side of the paper, then immediately afterwards places his pen on the paper again to execute the ideogram (“I”). This presents itself as a spontaneous mark produced on the paper by the motion of hand

and pen. Immediately upon execution of the ideogram, the viewer then moves his pen to the right third of the paper where he writes "A" and describes briefly the feeling/motion characteristics of the site as it is manifest in the ideogram, for example, "Across angle up angle across angle down, solid."

Upon correctly decoding the feeling/motion component, the viewer then moves his pen to a position below the recorded feeling/motion responses and directly under the "A", then writes "B". He then records the appropriate "B" component response, which will be the first instantaneous analytic response following the ideogram and feeling/motion components to the signal line's impingement on his system. Sample responses may be "mountain", "water", "structure", "land", "nice", "city", "sand", "swamp", etc.

G. Phases I and II:

Stage I training is divided into two phases, determined by the number and types of major gestalts produced by the site used. Phase I consists of sites evincing only one simple major gestalt, for example, mountain, city, or water. Phase II includes sites with more than one major gestalt, and therefore some sort of identifiable interface: a beach on an ocean, an island, a city by a river, or a mountain with a lake.

H. Drills:

Most viewers tend to establish well worn patterns in executing ideograms on paper. If such habits become established enough, they can actually inhibit proper handling of the signal line by restricting ease and flexibility in proper ideogram production. In order to counter this tendency, training drills may occasionally be conducted. These drills use paper with a large number of rectangles, outlined in black, of different sizes, proportions, and orientations (i.e., with the long sides paralleling in some cases the top of the paper and other cases paralleling the sides of the paper). As he comes to each of these rectangles on the paper in turn, the viewer is directed to execute an ideogram for a given site (i.e., "mountain", "lake", "city", "canyon", "orchard", "island", "mountain by a lake with a city", "waterfall", "volcano", etc.) with his pen inside the rectangle, extending the ideogram as appropriate from one

side of the rectangle to another without passing outside the rectangle. Each time the directions may vary--the ideogram will have to be executed from top to bottom, right to left, left to right, bottom to top, diagonally, etc. In the case of ideograms that do not have a directional emphasis, such as one formed by a circle, a grouping of dots, etc., the ideogram must fill the area of the rectangle without going outside it. The ideogram must be executed as rapidly as possible, without any hesitation or time taken to think. The purpose of this exercise is obviously to encourage spontaneity and increase facility with pen on paper; though it is unlikely that real signal line connection occurs, the ideograms created by the near totally reflexive actions involved in the drill approach actual archetypal ideogrammatic styles.

I. Format:

All sessions are begun by writing the viewer's name and the date/time group of the session in the upper right hand corner of the paper, together with any other session relevant information deemed necessary by the monitor. As stated above, the coordinate or other prompting information is written in the left third of the paper. the ideogram approximately in the middle third (though because of the spontaneous nature of the ideogram, it may indeed be executed much closer to the prompting data, sometimes even being connected to it), and the "A" and "B" components in the right third. AOL and other breaks are declared near the right edge of the paper. This format constitutes the structure of Stage I and when properly executed, objectifies (gives reality to) the signal line.

Following is a sample Stage I format: (On next page.)



(Format for Stage I)

Name
Date
Time

(Personal Inclemencies/Advance Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Across, Angle Up, Angle, Angle Across, Angle Down
Solid

B: Structure

AOL Break
Sports stadium

STAGE II

A. Concept:

Stage II presents to the viewer's cognition signal line data relevant to physical sensory input. The classic explanation of this is that such data are exactly equivalent to "sensations the viewer would experience were he physically present at the site." In effect, this allows the viewer to come into closer contact with the signal line through recognition and objectification of sensory facts relevant to the site. This information centres around the five physical senses: touch, smell, sight, sound, and taste, and can include both temperature (both as a tactile "hot/cold to the touch" sensation, and/or a general environmental ambience) and "energetics" (i.e., magnetism, strong radio broadcasts, nuclear radiation, etc.).

B. Definitions:

1. **Sense:** Any of the faculties, as sight, hearing, smell, taste, or touch, by which man perceives stimuli originating from outside or inside the body.
2. **Sensory:** Of or pertaining to the senses or sensation.
3. **Tactile:** Of, pertaining to, endowed with, or affecting the sense of touch. Perceptible to the touch; capable of being touched; tangible.
4. **Auditory:** Of or pertaining to hearing, to the sense of hearing, or to the organs of hearing. Perceived through or resulting from the sense of hearing.
5. **Dimension:** Extension in a single line or direction as length, breadth and thickness or depth. A line has one dimension, length. A plane has two dimensions, length and breadth. A solid or cube has three dimensions, length, breadth and thickness.

C. Site Requirements:

Sites for Stage II training are selected for their pronounced manifestation of sensory information. Examples: sewage treatment plant, airport, pulp mill, botanical garden, chocolate factory, steel mill, amusement park, etc.

D. Clusters:

Stage II responses tend to come in groups or "clusters" of words--usually 3-4 words, though sometimes more pertaining to different aspects or gestalts of the site. If for example a body of water and an area of land are present at the site, a group of sensory Stage II words might be produced by the viewer relating to the land, then another group relating to the water. This is particularly noticeable in sites whose ideograms produce two or more "A" and "B" components. Stage IIs will tend to cluster in respect to the "A" and "B" components to which they relate. Stage II responses cluster in another sense as well. Frequently, types of sensory responses will come together. For example two or three tastes, smells, colors, or textures may cluster together as the viewer objectifies his perceptions on the paper.

E. "Basic" Words:

True Stage IIs are generally simple, fundamental words dealing directly with a sensory experience: i.e. rough, red, cold, stinging smell, sandy taste, soft, moist, green, gritty, etc. When objectified words go beyond the “basics” they are considered “out of structure” and therefore unreliable.

F. Aperture:

After a proper Stage I Ideogram/A/B sequence has been executed, the aperture (which was at its narrowest point during Stage I) opens to accommodate Stage II information. Not only does this allow the more detailed sensory information to pass through to the viewer, but it is accompanied by a correspondingly longer signal “loiter” time--the information comes in more slowly, and is less concentrated. Towards the end of Stage II, and approaching the threshold of Stage III, the aperture begins to expand even further, allowing the acquisition of dimensionally related information. (see below).

G. Dimensionals:

As the viewer proceeds through Stage II and approaches Stages III, the aperture widens, allowing the viewer to shift from a global (gestalt) perspective, which is paramount through Stage I and most of Stage II, to a perspective in which certain limited dimensional characteristics are discernible. “Dimensionals” are words produced by the viewer and written down in structure to conceptualize perceived elements of this new dimensional perspective he has now gained through the widening of the aperture. These words demonstrate five dimensional concepts: verticalness, horizontalness, angularity, space or volume, and mass. While at first glance the concept of “mass” seems to be somewhat inappropriate to the dimensional concept, mass in this case can be conceived in dimensionally related terms as in a sense being substance occupying a specific three-dimensional area. Generally received only in the latter portion of Stage II, dimensionals are usually very basic--“tall”, “wide”, “long”, “big”. more complex dimensionals such as “panoramic” are usually received at later stages characterized by wider aperture openings. If these more complex dimensionals, are reported during Stage II they are considered “out of structure” and therefore unreliable.

H. Analytic Overlay (AOL):

Analytic overlay is considerably more rare in Stage II than it is in Stage I. Though it does occasionally occur, something about the extremely basic sensory nature of the data bits being received strongly tends to avoid AOL. Some suppositions suggest that the sensory data received comes across either at a low enough energy level or through a channel that does not stimulate the analytic portion of the mind to action. In effect, the mind is “fooled” into thinking Stage II information is being obtained from normal physical sensory sources. The combination of true sensory data received in Stage II may produce a valid signal line “image” consisting of colors, forms, and textures. Stage II visuals or other true signal line visuals of the site may be distinguished from an AOL in that they are perceived as fuzzy, indistinct and tending to fade in and out as one attempts to focus on its constituent elements rather than the sharp, clear, static image present with AOL.

I. Aesthetic Impact (AI):

Aesthetic impact indicates a sudden and dramatic widening of the aperture, and signals the transition from Stage II into Stage III. In normal session structure, it occurs only after two or more dimensionals occur in the signal line. On occasion, however, AI can occur more or less spontaneously in Stage II, especially when a site is involved with very pronounced Stage II elements, such as a particularly noisome chemical plant. AI is the viewer’s personal, emotional response to the site: “How the site makes you feel.” It can be a manifestation of sudden surprise, vertigo, revulsion, or pleasure. Though some sites

seem to consistently elicit similar AI responses in any person who remote views them, it must still be borne in mind that an AI response is keyed directly to the individuals own personality and emotional/physical makeup, and that therefore AI responses can differ, sometimes dramatically so, from viewer to viewer. AI will be more fully discussed in the section of this paper dealing with Stage III.

J. Drills/Exercises:

To promote flexibility in producing Stage II responses, an exercise is usually assigned viewer trainees. This consists of producing a list of at least sixty sensory response type words, dealing with all the possible categories of sensory perceptions: tastes, sounds, smells, tactile experience, colors and other elementary visuals, and magnetic/energetic experiences. When giving the assignment, the trainer emphasizes reliance on “basic” words as described above.

K. Format:

Following is a sample Stage II format: *(On next page.)*

(Format for Stage II)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Across, Angle Up, Angle Down, Angle Across, Angle Down
Solid

B: Structures

STAGE II

(Sensory Data)

S-2: White
Warm
Unclean smell

AI Break

"Smells Gross!"

AOL Break

"Smells like dirty air."

STAGE I

(Coordinate) (Ideogram/Multiple)

A: Up, Angle Across, Angle Down
Solid

B: Structure

A: Angle Across, Angle Down
Solid

B: Structure

A: Flat

Hard

B: Land

STAGE II

(Sensory Data)

S-2: Gray
White
Rough
Noisy
Densely populated - S4 [Note: This is Stage IV data, not II.]
Warm Smell of Fumes.



Confusion Break

"Thud or scraping sound"

"Can't tell."

STAGE II

(Dimensionals)

D: Tall *[Note: This is the start of dimensionals.]*

High

Solid

Wide

AI Break

"Man! This thing is really BIG!"

STAGE III

A. Concept:

As Stage II progresses the aperture opens dramatically wider than was the case with either Stages I or early Stage II. Dimensionals begin to emerge and the threshold is reached for the transition into Stage III. The shift into full Stage III is triggered by aesthetic impact (see below). It is after this point that the true dimensionality of the site may begin to be expressed. This differs from dimensional elements encountered previously, in that Stage II dimensionals are individual aspects of the site, while Stage III dimensionality is a composite of inherent site aspects. The concept of “the viewer’s perspective” must, however, be avoided because in Stage III the viewer has not yet reached the point where complete comprehension and appreciation of the size, shape, and dimensional composition of the overall site can be ascertained. Generally, the viewer himself is not precisely aware of his own perspectual relationship to the site and therefore not consciously aware of the true relationship of all the dimensional components he is able to debrief from Stage III. As is discussed in various sections below, he must rely on the various tools available in Stage III to obtain, and organize the increased information he is perceiving. Although Stage III can provide a great deal of information about any given site, the goal of Stage III is command of structure.

B. Definitions:

1. **Aesthetic**: Sensitivity of response to given site.
2. **Drawing**: The act of representing something by line, etc.
3. **Idea**: Mental conception; a vague impression; a hazy perception; a model or archetype.
4. **Impact**: A striking together; changes, moods, emotions, sometimes very gross, but may be very weak or very subtle.
5. **Mobility**: The state or quality of being mobile.
6. **Motion**: The act or process of moving.
7. **Perceptible**: That which can be grasped mentally through the senses.
8. **Prompt**: To incite to move or to action; move or inspire by suggestion.
9. **Rendering**: Version; translation (often highly detailed).
10. **Sketch**: To draw the general outline without much detail; to describe the principle points (idea) of.
11. **To Track**: To trace by means of vestiges, evidence, etc.; to follow with a line.
12. **Vision**: One of the faculties of the sensorium, connected to the visual senses out of which the brain constructs an image.

C. Site Requirements:

A site selected for Stage III would logically require significant dimensional components. Locales such as bridges, monuments, airports, unusual natural formations, etc. are useful Stage III sites.

D. The Six Primary Dimensionals:

1. **Diagonal**: Something that extends between two or more other things; a line connecting two points or intersection of two lines of a figure.
2. **Horizontal**: Parallel to the plane of the horizon.
3. **Mass**: Extent of whatever forms a body--usually matter.
4. **Space**: Distance interval or area between or within things. "Empty distance."
5. **Vertical**: Perpendicular to the plane of the horizon; highest point/lowest point (i.e., height or depth).
6. **Volume**: A quantity; bulk; mass; or amount.

E. Aesthetic Impact:

As the aperture widens rapidly from Stage II, a virtual avalanche of site information begins to impact on the viewer's unconscious. The cumulative effect of all this detail is to trigger a subjective response from the viewer. This opening of the aperture and subsequent subjective response is called Aesthetic Impact (AI) and is the viewer's subjective emotional response to the site. It is best described as "how the site makes the viewer feel". AI may immediately follow two Stage II dimensional responses, but it will certainly follow three or more. It may be experienced and expressed in a variety of ways. A simple exclamation of "Wow!" may be the A response when one is suddenly impressed by the immensity of some natural formation, such as the Grand Canyon or Yosemite's Half Dome. On the other hand, such a site might just as easily spark a feeling of vertigo, or fear of falling, or cause one to remark, "This is really tall (or deep)." A pulp mill might trigger an AI reaction of revulsion because of the nauseating smells. Or a comprehension of the grandeur or squalor of a site might cause one to have a sudden appreciation of beauty or ugliness. Other examples of AI might be claustrophobia, loneliness, fright, pleasantness, relaxation, enjoyment, etc.

AI need not be pronounced to be present; in fact, it may often be quite subtle and difficult to recognize. It may sometimes be a sudden, mild cognitive recognition of the abrupt change in perspective, or a slight surprise or alteration of attitude about the site. Some viewers who in the past have had little experience with direct contact with their emotions may have difficulty recognizing that they experience AI, and may even be convinced it doesn't happen to them. Such individuals must exercise a great deal of caution not to sublimate or suppress AI recognition, and require additional exposure to AI to help them learn to recognize and declare it appropriately.

The monitor also has a role to play in helping the viewer to recognize AI. Body language, eye movement, and specific speech patterns can all be cues to the experienced monitor that AI is present. The monitor must draw the viewer's attention to the existence of an undeclared AI when he observes the "symptoms" of an AI unrecognizable to the viewer.

It is extremely important to properly recognize and declare (objectify) AI, since how one deals with it can determine the entire course of the session from that point on. The viewer may not work through AI. Aesthetic Impact must be recognized, declared, and allowed to thoroughly dissipate. Should the viewer err and attempt to work through AI, all information from that point on will be coloured by the subjective filter of the emotional experience encountered, and AOL Drive and AOL "Peacocking" (discussed under AOL, below) can be expected to arise.

AI is dealt with in the following manner. Moving through Stage II, the viewer begins to debrief a cluster of two or more basic dimensionals. He suddenly realizes that the aperture is expanding, and that in conjunction he is having a subjective emotional reaction to the site--whether pronounced or mild. He then states aloud as he objectifies on his paper "AI Break". He then briefly says aloud and writes on the paper what the AI is. Declarations can be everything from a simple "Wow!" to "Disgusting." to "I like this place" to "Vertigo" to "I feel sick" to "This is boring" to "I'm impressed by how tall this is" to "Absolutely massive!" The viewer by taking this "AI Break" effectively disengages himself temporarily from the signal line and allows the emotional response to dissipate. The time required for this can vary from a few brief seconds for a mild AI to hours for one that is especially emphatic. It is important to note that, though many sites elicit essentially the same response in every individual who remote views it, each person is different than every other and therefore under certain circumstances and with certain sites AI responses may differ significantly from viewer to viewer. One example of this that has frequently been related is a small sandy spit off of Cape Cod, Massachusetts. One viewer, a highly gregarious woman who enjoys social interactions, when given the site responded that it made her feel bleak, lonesome, depressed, abandoned. On the other hand, a viewer who had spent a great deal of his time in nature and away from large numbers of other humans experienced the site as beautiful and refreshing. Since AI is subjective, such variations are not unexpected, and under the right circumstances usually appropriate.

F. Motion/Mobility:

Two variations of the concept of movement are recognized as being available to the viewer during Stage III. The first is the idea of motion at the site: an object or objects at the site may be observed as they shift position or are displaced from one location to another. For example, there may be automobile traffic present, a train moving through the area, or whirling or reciprocating machinery, etc.

"Mobility", the second movement concept, is the ability possessed by the viewer in Stage III to shift his viewpoint to some extent from point to point about the site, and from one perspective to another, i.e., further back, closer up, from above, or below, etc. This ability makes possible the production of trackers and sketches as described below. An additional feature this introduces is the ability to shift focus of awareness from one site to another using a polar coordinate concept. This is more fully explained under Movement/Movement Exercises, which follows.

G. Dimensional Expression on Paper:

1. Sketches:

a. Spontaneous sketches: With the expansion of the aperture and after dissipation of AI, the viewer is prepared to make representations of the site dimensional aspects with pen on paper. A sketch is a rapidly executed general idea of the site. In some cases it may be highly representational of the actual physical appearance of the site, yet in other cases only portions of the site appear. The observed accuracy or aesthetic qualities of a sketch are not particularly important. The main function of the sketch is to stimulate further intimate contact with the signal line while continuing to aid in the suppression of the viewer's subjective analytic mental functioning's. Sketches are distinguished from drawings by the convention that drawings are more deliberate, detailed representations and are therefore subject to far greater analytic (and therefore AOL producing) interpretation in their execution.

b. Analytic sketches: Analytic sketches are produced using a very carefully controlled analytic process usually employed only when a satisfactory spontaneous sketch as described above is not successfully obtained. An analytic sketch is obtained by first listing all dimensional responses obtained in the session, including those contained in the "A" components of the various coordinate I/A/B prompting sequences, in the order and frequency they manifest themselves on the session transcript. Each of these dimensional

elements apparently manifests itself in order of its importance to the gestalt of which it is a part. So, for example, if in the first "A" component of the session one encounters "across, rising", these two would head the list, and their approximate placement on the paper will be determined by the viewer before any other. A second list is then compiled, listing all secondary attributes of the site. Finally, a list may be made if desired of any significant "details" that do not fit into the previous two categories.

In analytic sketching the intuitive part of the viewer's apparatus is not shut off. He must continue to attempt to "feel" the proper placement of the dimensional elements of the site. In fact, the purpose of this approach to sketching is to "reignite" the viewer's intuition. As each element on the primary list is taken in order, the viewer must "feel" the proper position for that element in relation to the others. If the dimensional element "round" is listed, it must be determined how a rounded element fits in with "across", "rising", "flat", "wide", "long", and any other dimensional elements that may have preceded it. When elements from the primary list are exhausted, the viewer may duplicate the process with those from the secondary list. If necessary and desirable, the viewer may proceed to the details list and assign them their appropriate locations.

2. Trackers:

Stage III contact with the site may on occasion produce an effect known as a tracker. This is executed by a series of closely spaced dots or dashed lines made by pen on paper and describes a contour, profile, or other dimensional aspect of the site. Trackers are formed in a relatively slow and methodical manner. The viewer holds pen in hand, lifting it off the paper between each mark made, thereby allowing the autonomic nervous system, through which the signal line is being channeled, to determine the placement of each successive mark. While constructing a tracker, it is possible for the viewer to spontaneously change from executing the tracker to executing a sketch, and back again.

3. Spontaneous Ideograms:

At any point in the sketch/tracker process ideogram may spontaneously occur. This most probably relates to a sub-gestalt of the site, and should be treated like any other ideogram. It will produce "A" and "B" components, S-2s, and so forth. Because of the possibility for the occurrence of these spontaneous ideograms with their potential for conveying additional important site information, viewers are strongly counselled to always keep their pen on paper to the greatest extent practical.

H. Movement/Movement Exercises:

An outgrowth of the viewer mobility concept involves the ability of the viewer to shift his focus from one site to other sites using a polar coordinate concept. This is often termed "S-2 movement" or "movement exercise", and is executed thusly. The viewer is given the coordinates for the base site, and the session proceeds as normal: I/A/B, S-2s, dimensionals, AI to Stage III sketches/trackers. When the monitor is confident that the viewer has successfully locked onto this primary site, he tells the viewer to "prepare for movement." The viewer accordingly places his pen on the left side of the paper, indicating he is ready for a new prompting coordinate as per convention. The monitor then tells the viewer to acquire the central site. The viewer responds with a very brief, few word description of the base site, whereupon the monitor gives a prompting statement in lieu of the usual geographic coordinate. This statement includes a distance and direction from the base site, and is couched in words as neutral, passive and non-suggestive (therefore less AOL inducing) as possible.

By way of example, let us assume that the base site is a large gray structure, and the secondary site to which the viewer's focus is to be moved is 8 1/2 miles northwest of the base site. The monitor will say "Acquire the site", to which the viewer responds approximately, "a large gray structure." The monitor

then says 8 1/2 miles (to the) northwest something should be visible. Just as he would a geographic coordinate, the viewer objectifies this phrase by writing it down, places his pen on the paper to receive the ideogram, and progresses from there just as if he were processing any other new site.

Note, however, the very neutral way the monitor provided the prompting. He avoided such leading words as, "What do you see 8 1/2 miles northwest?" or "You should be able to see (hear/feel/smell) something 8 1/2 miles northwest." observe also that "motion words" ("move", "shift", "go", etc.) were also avoided. Words and phraseology of either type tends to cause the viewer to take an active role, directly attempting to perceive the site instead of letting the signal line bring the information to him. This sort of active involvement greatly encourages the development of AOL and other mental noise effects. Instead, the passive wording used by the monitor stimulates by the analytic component of the mind as little as possible, allowing uncontaminated signal line data to be received. Examples of acceptable passively framed words relating to sensory involvement are, "should be visible", "hearable", "smellable", "feelable", "tasteable", etc. In earlier stages sensory based wording

would have been avoided as a catalyst to AOL. With the widened aperture in Stage III, however it may be used successfully.

This movement technique may be used any number of times, starting either from the original base site, or from one of the other subsequent sites to which the viewer's perception has been "moved".

I. Analytic Overlay (AOL) in Stage III:

1. AOL Matching:

With the expansion in aperture inherent in Stage III, and after appropriate AI, the AOL phenomenon develops to where a viewer's AOL may match or nearly match the actual signal line impression of the site. For example, if the site were Westminster Abbey, the viewer might produce the AOL of Notre Dame cathedral. Or he might even actually get an image of Westminster Abbey that nevertheless fills all the criteria for an AOL.

According to theory, the matching AOL is superimposed over the true signal line. It is however possible with practice to distinguish the vague parameters of the true signal line "behind" the bright, distinct, but somewhat translucent image of the AOL. The viewer must become proficient at "seeing through" the AOL to the signal line. Use of "seeing through" here must not be taken to imply any visual image in the accepted sense of the word, but rather as a metaphor best describing the perceptory effect that manifests itself.

2. AOL Drive:

Although mentioned before, AOL Drive becomes a serious concern beginning in Stage III. It occurs when the viewer's system is caught up in an AOL to the extent that the viewer at least temporarily believes he is on the signal line, even though he is not. When two or more similar AOL's are observed in close proximity, AOL drive should be suspected. AOL drive is indicated by one or more of the following: repeating signals; signal line ending in blackness; peculiar (for that particular viewer) participation in the signal line; and/or peacocking. Causes for AOL drive include accepting a false "B" component in Stage I; or accepting a false sketch or undeclared AOL in Stage III. Undeclared AOL's can spawn AOL drive in all other stages beyond Stage III as well. Once it is realized that AOL drive is present, the viewer should take an "AOL Break" (as discussed under STRUCTURE), then review his data to determine at what point he accepted the AOL as legitimate data. After a sufficient break the viewer should resume the session with the data obtained before the AOL drive began. Listed below are two subspecies of AOL drive.

- a. **Ratcheting:** The recurrence of the same AOL over and over again as if trapped in a feedback loop.
- b. **AOL "Peacocking:"** The rapid unfolding, one right after another, of a series of brilliant AOLs, each building from the one before, analogous to the unfolding of a peacock's tail.

(FORMAT FOR STAGE III)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Rising
Angle
Across
Down
Solid
B: Structures

STAGE II

(Sensory Data)

S-2: Gray
White
Rough
Gritty Texture
Noisy Mixture of Sounds
Warm
Moist
Smell of Fumes
Unclean Smell
Hazy

STAGE II

(Dimensionals)

D: Tall (beginning of dimensionals leading to AI and
Stage III sketching/tracking)
Wide
Long
Huge

AI BREAK

"Wow! I'm dizzy!"

STAGE III
(Sketch or Tracker)

AOL BREAK
Empire State Building

STAGE IV

A. Concept:

With the successful accomplishment of Stage I-II, the viewer has become subject to an enormous flood of information available from the site. Previously, such a flow of data would have been overwhelming, and those circumstances in Stages I through III in which the viewer found himself so inundated would have required the taking of a “Too Much Break.” At this point, however, it becomes both possible and necessary to (1) establish a systematic structure to provide for the orderly, consistent management of the volumes of information that may be obtained, and (2) facilitate and guide the viewer’s focusing of perceptions on ever finer and finer detail of the site. This is accomplished through the use of an information matrix which is illustrated below. Stage IV is a refinement and expansion of the previous structure to facilitate more complete and detailed decoding of the signal line.

B. Definitions:

Most of the terms used in a Stage IV matrix have been defined previously. Those that have not are explained as follows:

1. **Emotional Impact:** The perceived emotions or feelings of the people at the site or of the viewer. Sometimes the site itself possesses an element of emotional impact, which is imprinted with long or powerful associations with human emotional response.
2. **Tangibles:** Objects or characteristics at the site which have solid, “touchable” impact on the perceptions of the viewer, i.e., tables, chairs, tanks, liquids, trees, buildings, intense smells, noises, colours, temperatures, machinery, etc.
3. **Intangibles:** Qualities of the site that are perhaps abstract or not specifically defined by tangible aspects of the site, such as purposes, non-physical qualities, categorizations, etc.; i.e., “governmental”, “foreign”, “medical”, “church”, administrative”, “business”, “data processing”, “museum”, “library”, etc.
4. **AOL/S:** Virtually synonymous with the previously considered term “AOL Matching”, AOL/Signal occurs when an AOL produced by the viewer’s analytic mental machinery almost exactly matches the site, and the viewer can to some extent “look” through the AOL image to perceive the actual site. The advantage of AOL/S in Stage IV is that it allows the information to be used without calling a break. One can ask, “What is this trying to tell me about the site?” As an example, the viewer may perceive the Verazzano Narrows Bridge when in fact the site is actually the George Washington Bridge.
5. **Dimensionals:** “Dimensionals” have an even broader meaning here than in Stage III. In Stage IV, more detailed and complex dimensionals can be expected and are now considered to be in structure and therefore more reliable. “Spired”, “twisted”, “edged”, “partitioned”, etc. are only a few examples.

C. Stage IV Matrix:

To provide the necessary structure for coherent management of this information, matrix column headings are constructed across-the top of the paper thusly:

S-2	D	AI	EI	T	I	AOL	AOL/S
-----	---	----	----	---	---	-----	-------

These headings stand for the following:

1. S-2: Stage II information (sensory data).
2. D: Dimensionals.
3. AI: Aesthetic Impact.
4. EI: Emotional Impact.
5. T: Tangibles.
6. I: Intangibles.
7. AOL: Analytic Overlay.
8. AOL/S: AOL/Signal.

D. Session Format and Mechanics:

As the viewer produces Stage IV responses (generally single words that describe the concepts received via the signal line) they are entered in the matrix under their appropriate categories. The matrix is filled in left to right, going from the more sense base Stage II's and dimensionals towards the ever more refined information to the right, and top to bottom, following the natural flow of the signal line. Stage IV information, similar to that of Stage II, comes to the viewer in clusters. Some particular aspect of the signal will manifest itself, and the sub-elements pertaining to that aspect, will occur relatively rapidly to the viewer in the general right-to-left and top-to-bottom pattern just described. Some degree of vertical spacing can be expected between such clusters, an indication that each of these clusters represents a specific portion of the site.

Entries in a properly filled-in matrix will tend to move slantwise down the page from the upper left to lower right with some amount of moving back and forth from column to column. Stage II's and dimensionals retain their importance in site definition, while AOL's and AI's, once they have been recognized and objectified, as such, do not require a major interruption in the flow of the signal line as was the case in previous stages. In fact, AOL's now frequently become closely associated



with the site and may lead directly to “AOL matching”, or AOL/Signal, as it is categorized in the matrix and described above. EI tends to manifest itself comparatively more slowly than information in other categories. If people are present, for example, EI pertaining to them may be effectively retrieved by placing the pen in the EI column of the matrix. Several moments of subsequent waiting may then be required for the signal to build and deliver its available information. Tangibles will frequently produce immediate sketches or ideograms, which lead to yet more intimate contact with the signal line.

Some degree of control over the order of information retrieval from the signal line can be exercised by the viewer, determined by which column he chooses to set his pen to paper. This acts as a prompting mechanism to induce the signal line to provide information pertinent to the column selected. For example, if more intangibles relating to the site are desired, the pen may be placed in the “I” column to induce the extraction of intangible information from the signal line.

The Stage IV process can be very rapid, and care must be taken to accurately decode and record the data as it comes. However, if as sometimes happens the signal flow should slow, it is recommended that resting the pen on paper in the “EI” column may enhance retrieval of “EI” information, which in turn may potentially stimulate further signal line activity and acquisition.

E. Format:

A sample format for Stage IV follows: (On the next page.)



(FORMAT FOR STAGE IV)

Name

Date

Time

(Personal Inclemencies/Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Rising
Angle Across
Down, Solid
B: Structures

STAGE II

(Sensory Data)

S2: Rough
Smooth
Gritty Texture
Gray
White
Red
Blue
Yellow
Orange
Clean Taste
Mixture of Smells
Warm
Bright
Noisy

STAGE II

(Dimensionals)

D: Tall
Rounded
Wide
Long
Open

AI BREAK

"Interesting."

"I like it here."

**STAGE III***(Sketch or Tracker)***STAGE IV**

S-2	D	AI	EI	T	I	AOL	AOL/S
Structures		This place is neat.		Doors		Foreign Feeling	A castle in a city.
Rough				Windows	Serious	A church.	
Smooth				Colourful		Sombre	Notre Dame Cathedral
Manmade				Parapets		Devoted	
High				Building		Enthusiastic	
Tall				People	Secular		
Wide							

(Sketch)

STAGE V

A. Concept:

Stage V is unique among the remote viewing stages thus far discussed in that it does not rely on a direct link to the signal line to obtain the information reported. Instead, data is derived through accessing the information already available below the liminal threshold in the brain and autonomic nervous system. This information is deposited in earlier stages when the signal line passes through the system and “imprints” data on the brain by causing cognitrons to form through the rearrangement of the brain’s neuronal clusters into the appropriate patterns, roughly analogous to what occurs in a computer’s memory storage when it receives a data dump.

Information “stored” in a cognitron can be accessed by a certain prompting methodology. In normal brain functioning, cognitrons are induced to deliver up the information they store through some stimulus delivered by the brain, much in the same way as a capacitor in an electronic circuit can be triggered to release its stored electric charge.

When properly prompted, the information released consists of sub-elements which together form the complete cognitron. For example, the concept “religious” may be represented by one complete cognitron (cluster of neurons); each neuron would store a sub-element of that cognitron. Hence, the cognitron for “religious” could have neurons storing data for the following elements: “quiet”, “incense”, “harmonious chanting”, “bowed heads”, “robes”, “candles”, “dimly lit”, “reverence”, “worship”, “respect”, etc. If attention is paid to what underlies the concept of “religious” as it is originally evoked in Stage IV, the sub-elements, which may themselves provide valuable information far beyond their collective meaning of “religious”, may be broken out and assembled. These sub-elements as they are brought forth in Stage V are known as “emanations” (“emanate” literally defined means “to issue from a source, to flow forth, to emit, or to issue”).

B. Definitions:

1. Objects: An object is a thing that can be seen or touched. “Objects” can be understood as those physical items present at the site that helped cause the cognitron to form in the viewer’s mind and hence prompt his response of “religious”, i.e., “robes”, “candles”, “incense”, etc.

2. Attributes: An attribute is a characteristic or quality of a person or thing. “Attributes” applies to those characteristics of the site that contributed to cognitron formation and the aforementioned viewer response: “quiet”, “dimly lit”, “echoing”, “large”, etc.

3. Subjects: “Subject” is defined as something dealt with in a discussion, study, etc. “Subjects” are emanations that might serve a nominative function in describing the site, or be abstract intangibles, or they could be more specific terms dealing with function, purpose, nature, activities, inhabitants, etc., of the site: in the above example, “reverence”, “worship”, “respect”, “harmonious chanting”, etc.

4. Topics: “Topic” is defined as a subject of discourse or of a treatise; a theme for discussion. Closely related to “subjects”, “topics” often prove to be sub-elements of one or more of the subjects already listed, and frequently are quite specific: “mass”, “Catholic”, “priest”, “communion”, and so forth. An interesting phenomenon to be here considered is that just as one of the subjects encountered may produce several topics, a topic itself may in turn be considered as a subject and produce topics of its own. This construction appears to be very hierarchical and “fractalized”, with larger cognitrons being

subdivided into smaller ones, which in turn can be further divided, and so on. In fact, any emanation thus “broken out”, or “stage-fived” can itself often be further “stage-fived”, and subdivided into its own object/attribute/subject/topic categories.

C. Format and Structure:

Because extreme caution must be exercised to avoid phrases or promptings that might either induce AOL or otherwise unnecessarily engage the viewer’s analytic mental processes, a sort of “hypo-stimulative” type of referral system must be used to “target” the viewer. This is accomplished by dividing the possible types of emanations obtainable into four categories: objects, attributes, subjects, and topics, then prompting the release of subliminally held information by saying and writing “Emanations”, followed only by a question mark.

In actual execution, the Stage V format would look somewhat as follows:

Religious Objects Emanations?	Religious Attributes Emanations?	Religious Subjects Emanations?	Religious Topics Emanations?
Robes	Quiet	Worship	Mass
Candles	Dimly Lit	Reverence	Catholic Priest
Incense	Echoing	Respect	Communion
	Large	Harmonious	
		Chanting	

Note the arrangement of the prompters. First is written the word or concept being broken out. Directly under it is the particular category to be considered. Finally comes the word “emanations”, followed by a question mark. This methodology was developed as the best means of directing a query into the neural “data storage area” of the subconscious without inadvertent hinting”, suggestion, or engagement of analytic processes. The word “emanations” represents the sub-elements or component parts of the “religious” cognitron which emerged from the subconscious as a collective concept for these sub-elements. Because it possesses the combined neural energy of the aforementioned components, during Stage IV the overall cognitron-concept is able to pass into the conscious awareness of the viewer with relative ease. The sub-elements themselves, however, have insufficient impetus to individually break unaided through the liminal barrier into the consciousness of the viewer, and must intentionally be invoked through the Stage V process.

It is suspected that the most amount of information will probably be derived from attribute or topic categories, though at times both object and subject headings might provide significant volumes of information. If, as occasionally may happen, all four categories are prompted and no responses result, it can be supposed that one of two situations exist: the response being Stage is either already at its lowest form, or it is really AOL.

D. Implications:

The value of Stage V is readily apparent. Though the sum total of the information obtained quite validly might produce the overall cognitron of “religious” in the context of an RV session, once rendered down to its sub-elements and details the cognitron produces a wealth of additional information of use to the analyst.

E. Considerations:

The process has a few peculiarities and a few cautions to observe. First, one must be aware that not every cognitron necessarily produces responses for every category, and in those that do, some categories are inevitably more heavily represented than others. In general, the rule is that if the list of words that the viewer produces under the particular category being processed does not flow smoothly, regularly, rapidly, and with obvious spontaneity, the end of accessible information has been reached. Therefore, if there is a pause after the last word recorded of more than a few seconds, the end of the cluster has probably been reached. On the other hand, if after the original prompting nothing comes forth spontaneously, there are probably no accessible emanations pertaining to the cognitron being processed in that category. For example, if the viewer just sits with pen on paper, with nothing to objectify after the viewer has written “religious”, “topics” (or other category) and “emanations?” then topic-type information was probably not relevant to the formation of that cognitron. If such a situation should occur either at the beginning of a category or at the end of one more productive, the viewer should either on his own or with encouragement from the monitor declare an end to that particular category and move on to the next. Usually, the viewer is intuitively aware when more valid information remains to be retrieved and when the end of a cluster has been reached. To sit too long waiting for more information if none is readily available engages the analytic process and encourages the generation of AOL..

The viewer must also be aware that some responses might at one time or another appears in any one or more of the category columns. One example frequently given is “warm.” Although one might consider this an attribute of some object-related word, as a concept of temperature “warm” could just as well show up in the “object” column itself; “electronic”, on the other hand, is unlikely to be an object, but could easily fit into attribute, subject or topic columns.

F. Switches:

The “switch” is another issue that needs to be properly understood in conjunction with the Stage V process. Sometimes, the viewer will be busily recording a string of emanations under a particular category when suddenly emanations from another category intrude.

For example:

**Religious Objects
Emanations?**

Robes
Candles
Hall
Quiet
Long
Dimly lit
Echoing

Notice that a few “object” words come through at first, to be replaced spontaneously by words more appropriate to the attribute category. This is known as a “switch”--a point in a Stage V chain where a sudden switch is made from one category to another. There are several possible causes for this. The first is that the viewer has in a sense skipped down a level in detail, and proceeds to provide sub-elements of information for the last valid item in the category--in the above example the words quiet, long, etc., are attributes of “hall”, instead of objects belonging to religious.”

A second possibility is that all emanations of a given category are exhausted without the viewer being conscious of the fact, and emanations from another category begin to intrude out of proper structure, as shown below:

Robes
Candles
Soothing
Dim
Peaceful
Decorated

Finally, it may be the case that no emanations of the proper type might manifest themselves, but only intruders from another category. Such a situation would indicate that no emanations, of the sort that would be expected for the prompted category are present, and that such emanations were obviously not important in the formation of the cognitron being “stage-fived”.

To deal with a switch, one must task the system (after analyzing what has happened) using an alternative category suggested by the trend in the data line. In other words, if attributes are produced by the switch, one should shift to the attributed category and re-prompt the word/cognitron under examination.

G. AOL and Stage V:

Objects and Attributes may be considered “objective elements”, in that like Stage IIs, these responses are much less likely to spark AOLS. Topics and Subjects, on the other hand, are “subjective, informational elements”, and require special attention to avoid AOL contamination.

AOL, too, may lend itself to being “stage-fived”. It is axiomatic in this RV theory system that analytic overlay is generally valid, site-related information which the analytic centres of the brain have simply taken and “embroidered” with memory associations and suggestive imagery. This implies that accurate information can possibly be derived from an AOL through the Stage V process. For the purposes of Stage V, these kernels of valid site-information are called “prior emanations.” The format for “stage-fiving” AOL’s is as follows:

AOL mosque

Prior Emanations?

Large
Assembly
Religious decoration
Singing
Reverence
Scriptures
Clergy

When prompting valid prior emanations from an AOL, it is important to indicate only “AOL”, and not say or write “AOL Break” as the viewer has been conditioned to do in most other circumstances involving AOL, since the word “break” is intended both to disengage the viewer from the signal line and to inform the viewer’s system that the material occasioning the “break” was not desirable.

The prior emanations that result from “stage-fiving” an AOL tend to be a mixture of the four Stage V categories, selected words of which could presumably further be “stage-fived.”

Finally, when normal AOL is encountered in the course of a Stage V cluster, which it sometimes is, it should be declared according to normal practice, and the category re-prompted if deemed appropriate, such AOL could no doubt also be subjected to Stage V reduction.

H. Format:

A sample format for Stage V follows: (On the next page.)

(FORMAT FOR STAGE V)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Rising
Angle Across
Down, Solid



B: Structures

STAGE II
(Sensory Data)

S-2: Rough
Smooth
Gritty Texture
Gray
White
Red
Blue
Yellow
Orange
Clean Taste
Mixture of Smells
Warm
Bright
Noisy

STAGE II
(Dimensionals)

D: Tall
Rounded
Wide
Long
Open

AI BREAK

"Interesting."
"I like it here."

**STAGE III**

(Sketch or Tracker)

STAGE IV

S-2	D	AI	EI	T	I	AOL	AOL/S
Structures		This place is neat.		Doors		Foreign Feeling	A castle in a city.
Rough				Windows	Serious		A church.
Smooth				Colorful	Somber		Notre Dame Cathedral
Manmade				Parapets		Devoted	
High				Building		Enthusiastic	
Tall				People	Secular		
Wide							

(Sketch)

AOL Break

"Church"

"Mosque"

STAGE V

Religious Objects Emanations?	Religious Attributes Emanations?	Religious Subjects Emanations?	Religious Topics Emanations?
Robes	Quiet	Worship	Mass
Candles	Dimly Lit	Reverence	Catholic Priest
Incense	Echoing	Respect	Communion
	Large	Harmonious	
		Chanting	

AOL Mosque**Prior Emanations?**

Large
Assembly
Religious
Decorations
Singing
Reverence
Scriptures
Clergy

STAGE VI

A. Concept:

Stage VI involves the three-dimensional modelling of the site. As such, it is in a sense the continuation of expression of the site's physical characteristics begun in Stage III. Stage VI modelling is a kinaesthetic activity which appears to both quench the desire to produce AOL and act as a prompt to produce further information relating to the site—including not just the physical aspects being modelled, but other elements not directly associated with the modelling itself.

B. Functions of Modelling:

Stage VI modelling, has two functions:

1. Kinaesthetic interaction with the site by describing the site with 3-dimensional materials, which facilitates the assessment of relative temporal* and spatial dimensional elements of the site, and;

**NOTE: An example of relative temporal assessment would be describing a site as being contemporary and modern, with an old world ambience, which the people of today visit to understand the past.*

2. Kinaesthetic interaction with the site which effectively lowers the liminal threshold of the viewer by narrowing the RVer's attention field to specific locales (time/space). (Kinaesthetic activity is space/time activity, such as moving an object from point A to point B. Not only has the object moved in space, it has also taken time to make the move. Everything in the physical universe is because of kinaesthetic activity.)

C. RV Modality:

There are two types of kinaesthetic activities in remote viewing--the detect mode and the decode mode. The detect mode includes those behaviours that act as progressively engineered stimuli to the RVer, which in Stage I involves writing the coordinate and in Stage III involves the rendering of a sketch, drawing, or tracker. In Stage VI this mode is represented by 3-dimensional model constructing. Decode kinaesthetic, on the other hand, are objectifications which act as responses to the stimuli of the detect mode. Representing the decode mode are the Stage I ideogram, Stage II basics, Stage III dimensionals, the Stage IV matrix, and the Stage VI matrix, all of which are produced from the signal line. Stage V is neither detect nor decode as Stage V information comes from cognitrons formed subconsciously rather than from the signal line.

D. Discussion:

According to theory, as the viewer proceeds through the earlier Stages, his contact with the site is enhanced in quality and increased in extent. Stage VI involves the viewer in direct 3-dimensional modelling and assessment of the site and/or the relationship of Site "T" elements, one to another.

Stage VI may be engaged at several different junctures: after completion of Stage IV and/or Stage V. It can also be entered when Stage IV has stabilized, appropriate AI has been encountered and dealt with, and the viewer has become localized on a specific aspect of the site. Because Stage IV data is collected by "winking" around the site, thereby providing incongruent information, the stabilization/localization must occur prior to Stage VI. After the Stage IV "T" has been modelled, the session can proceed moving to Stage V or by continuing further with Stage VI.

E. Session Mechanics:

As soon as the decision is made to proceed into Stage VI the viewer places in front of him the modelling material (usually clay) that has been kept nearby since the start of the session. At the same time, he also takes a blank piece of paper and writes a Stage VI Matrix on it. As the viewer proceeds to manipulate the modelling material into the form(s), dimensions, and relationships that “feel” right to him, he maintains as his concentrated effort the perception of the site details that are freed to emerge into his consciousness by the kinaesthetic experience of the modelling process. These site data are recorded in their appropriate columns on the matrix as the Stage VI portion of the session continues.

1. Matrix: The Stage VI Matrix is identical in form to the Stage IV Matrix:

S-2 D AI EI T I AOL AOL/S

However, it is labelled “Stage VI” for both record keeping purposes and because that matrix pertains to a specific locale in time/space and not the entire site.

2. Considerations: In practice, the viewer constructs the Stage VI Matrix, sets it aside, constructs a 3-dimensional model of Stage IV “T’s”, and records information perceived from the signal line. During the modelling process, the viewer must:

- a. Focus his awareness on the signal line (not the model) and the information which will begin to flow as the model is constructed, and;
- b. Objectify that information within the prepared Stage VI Matrix. The viewer must keep in mind that the model does not have to be a precise or accurate rendering. It is the objectified information resulting from the modelling that is IMPORTANT.

F. Format:

Following is the format for a typical Stage VI session: (On the next page.)

(FORMAT FOR STAGE VI)

Name
Date
Time

(Personal Inclemencies/Visuals Declared)

STAGE I

(Coordinate) (Ideogram)

A: Rising
Angle Across
Down
Solid
B: Structures

STAGE II

(Sensory Data)

S-2: Rough
Smooth
Gritty Texture
Gray
White
Red
Blue
Yellow
Orange
Clean Taste
Mixture of Smells
Warm
Bright
Noisy

STAGE II

(Dimensionals)

D: Tall
Rounded
Wide
Long
Open

AI BREAK

"Interesting."
"I like it here."

STAGE III

(Sketch or Tracker)

STAGE IV

S-2	D	AI	EI	T	I	AOL	AOL/S
Structures		This place is neat.		Doors		Foreign Feeling	A castle in a city.
Rough				Windows		Serious	A church.
Smooth				Colorful	Somber		Notre Dame Cathedral
Manmade				Parapets		Devoted	
High				Building		Enthusiastic	
Tall				People	Secular		
Wide							

(Sketch)

STAGE V

Religious Objects Emanations?	Religious Attributes Emanations?	Religious Subjects Emanations?	Religious Topics Emanations?
Robes	Quiet	Worship	Mass
Candles	Dimly Lit	Reverence	Catholic Priest
Incense	Echoing	Respect	Communion
	Large	Harmonious	Large Assembly
		Chanting	Religious Decorations
			Singing
			Reverence
			Scriptures
			Clergy

AOL Mosque**Prior Emanations?**

Large
 Assembly
 Religious
 Decorations
 Singing
 Reverence
 Scriptures
 Clergy

STAGE VI

(This matrix is filled in while viewer is constructing the model.)

S-2	D	AI	EI	T	I	AOL	AOL/S
Cold				Hand-hewn stones		Very Old	Church
Tall				Gray	War Damaged	Monument	
Straight				Rough	International Feeling		
Rectangular				Very Large			
High				Dreary Climate			
Wide				Rubble			
				Separate Structure			

AI BREAK

"This is really neat!"

"It feels very familiar."

"Modern."

"Same purpose as other structure."

"Church."

"New church and old church are the same."

"Cosmopolitan Atmosphere."

"War Atrocities."

VIEWER'S SUMMARY:

Site is composed of two churches. One church, which is old and made of hand-hewn stones, has been damaged by war. There is a lot of rubble around it. The new church is very modern in design. Both are located in an area with a cosmopolitan atmosphere and an international flavor. The older church has been left as a monument to remind the people of today of the war atrocities of the past. The new church now serves the same purpose as the older church did at one time--a house of worship.

**NOTE: At the end of a session, the viewer will often produce a short summary of the data contained in session structure as an aid in tying together the information derived from the signal line.*

FEEDBACK NOTE: Site is the new Kaiser Wilhelm Church and the war-torn older Kaiser Wilhelm Church, which are side-by-side in Berlin, Germany. The older church, demolished by bombing during World War II, has been left to stand as a monument and a reminder to all who visit.

GLOSSARY

Absorption: Assimilation, as by incorporation or by the digestive process.

“A” Component: The “feeling/motion” component of the ideogram. The “feeling/motion” is essentially the impression of the physical consistency (hard, soft, solid, fluid, gaseous, etc.) and contour/shape/motion of the site.

Aesthetic: Sensitivity of response to given site.

Analytic Overlay (AOL): Subjective interpretation of signal line data, which may or may not be relevant to the site; the analytic response of the viewer's mind to signal line input. An AOL is usually wrong, especially in early stages, but often does possess valid elements of the site that are contained in the signal line.

AOL Drive: This occurs when the viewer's system is caught up in an AOL to the extent that the viewer at least temporarily believes he is on the signal line, even though he is not. When two or more similar AOLs are observed in close proximity, AOL drive should be suspected. AOL drive is indicated by one or more of the following: repeating signals; signal line ending in blackness; peculiar (for that particular viewer) participation in the signal line; and/or peacocking.

AOL Matching: The viewer must become proficient at “seeing through” the AOL to the signal line. Use of “seeing through” here must not be taken to imply any visual image in the accepted sense of the word, but rather as a metaphor best describing the perceptory effect that manifests itself.

AOL Signal (AOL/S): (Stage IV) Virtually synonymous with “AOL Matching,” AOL/Signal occurs when an AOL produced by the viewer's analytic mental machinery almost exactly matches the site, and the viewer can to some extent “look” through the AOL image to perceive the actual site.

Aperture: An opening or open space; hole, gap, cleft, chasm, slit. In radar, the electronic gate that controls the width and dispersion pattern of the radiating signal or wave.

Attributes: An attribute is a characteristic or quality of a person or thing. “Attributes” applies to those characteristics of the site that contributed to cognitron formation and viewer response: “quiet”, “dimly lit”, “echoing”, “large”, etc.

Auditory: Of or pertaining to hearing, to the sense of hearing, or to the organs of hearing. Perceived through or resulting from the sense of hearing.

Automatic vs. Autonomic: Reception and movement of the signal line information through the viewer's system and into objectification is an autonomic process as opposed to an automatic one, which itself implies an action arising and subsiding entirely within the system rather than from without.

Autonomic Nervous System (ANS): A part of the vertebrate nervous system that innervates smooth and cardiac muscle and glandular tissues, governs actions that are more or less automatic, and consists of the sympathetic nervous system and the parasympathetic nervous system.

“B” Component: The first (spontaneous) analytic response to the ideogram and “A” component.

Break: The mechanism developed to allow the system to be put on “hold,” providing the opportunity to flush out AOLs, deal with temporary inclemencies, or make system adjustments, allowing a fresh start

with new momentum. There are seven types of breaks: analytic overlay (AOL), aesthetic impact (AI), AOL-Drive (AOLD), personal inclemency (PI), bilocation (Bilo), confusion (Conf), and too much (TM).

Coding/Encoding/Decoding: The information conveyed on the signal line is “encoded,” that is translated into an informational system (a code) allowing data to be “transmitted” by the signal line. Upon receiving the signal, the viewer must “decode” this information through proper structure to make it accessible. This concept is very similar to radio propagation theory, in which the main carrier signal is modulated to convey the desired information.

Cognitron: A cognitron is an assemblage of neurons, linked together by interconnecting synapses, and which when stimulated by the mind's recall system produce a composite concept of their various subparts. Each neuron is charged with an element of the overall concept, which when combined with the elements of its fellow neurons produces the final concept which the cognitron represents. As a human learns new facts, skills or behaviors, neurons are connecting into new cognitrons, the connecting synapses of which are more and more reinforced with use.

Conscious: Perceiving, apprehending, or noticing with a degree of controlled thought or observation; recognizing as existent, factual, or true. Recognizing as factual or existent something external. Present especially to the senses. Involving rational power, perception, and awareness.

Coordinate: Any one of a set of numbers used in specifying the location of a point on a line, in space, or on a given plane or other surface (latitude and longitude).

Coordinate Remote Viewing (CRV): The process of remote viewing using geographic coordinates for cueing or prompting. (See remote viewing entry below.)

Diagonal: Something that extends between two or more other things; a line connecting two points of intersection of two lines of a figure.

Dimension: Extension in a single line or direction as length, breadth and thickness or depth. A line has one dimension, length. A plane has two dimensions, length and breadth. A solid or cube has three dimensions, length, breadth and thickness.

Drawing: The act of representing something by line, etc.

Emanations: The neuronal inputs that helped form cognitrons producing conscious responses in remote viewing. Emanations can be evoked, decoded, and objectified in the Stage V process.

Emotional Impact: (Stage IV) The perceived emotions or feelings of the people at the site or of the viewer. Sometimes the site itself possesses an element of emotional impact, which is imprinted with long or powerful associations with human emotional response.

Evoking: (evoke: “to call forth or up; to summon; to call forth a response; elicit”.) Iteration of the coordinate or alternate prompting method is the mechanism which “evokes” the signal line, calling it up, causing it to impinge on the autonomic nervous system and unconsciousness for transmittal through the viewer and on to objectification.

Feedback: Those responses provided to the viewer during sessions in the early stages of the remote viewing training process to indicate if he has detected and properly decoded site-relevant information; or, information provided at some point after completion of the RV session or project to “close the loop” as it were, providing the viewer with closure as to the site accessed and allowing him to assess the quality of his performance more accurately.

First-Time Effect: In any human activity or skill a phenomenon exists known as “beginner's luck.” In coordinate remote viewing, this phenomenon is manifest as especially successful performance at the first attempt at psychic functioning, after which the success rate drops sharply, to be built up again gradually through further training.

Gestalt: A structure or configuration of physical, biological, or psychological phenomena so integrated as to constitute a functional unit with properties not derivable from its parts in summation.

Horizontal: Parallel to the plane of the horizon.

I/A/B Sequence: The core of all CRV structure, the “I/A/B” sequence is the fundamental element of Stage I. It is composed of the ideogram; the “A” component, or “feeling/motion”; and the “B” component, or first analytic response to the signal line.

Idea: Mental conception; a vague impression; a hazy perception; a model or archetype.

Ideogram: A picture, a conventionalized picture, or a symbol that symbolizes a thing or an idea but not a particular word or phrase for it. In coordinate remote viewing, the reflexive mark made on the paper as a result of the impingement of the signal on the autonomic nervous system and its subsequent transmittal through this system to the arm and hand muscles, which transfers it through the pen onto the paper. There are four types of ideograms: single, double, multiple, and composite.

Impact: A striking together; changes, moods, emotions, sometimes very gross, but may be very weak or very subtle.

Inclemencies: Personal considerations, such as illness, physical discomfort, or emotional stress, that might degrade or even preclude psychic functioning.

Intangibles: (Stage IV) Qualities of the site that are perhaps abstract or not specifically defined by tangible aspects of the site, such as purposes, non-physical qualities, categorizations, etc.; i.e., “governmental”, “foreign”, “medical”, “church”, administrative, “business”, “data-processing”, “museum”, “library”, etc.

Learning Curve: The graphic representation of the standard success-to-session ratio of a remote viewer trainee. The typical curve demonstrates high success for the first one to a few attempts, a sudden and drastic drop in success, then a gradual improvement curve until a relatively high plateau is reached.

Limen: The threshold of consciousness; the interface between the subconscious and conscious.

Liminal: At the limen, verging on consciousness.

Mass: Extent of whatever forms a body--usually matter.

Matrix: Something within which something else originates or takes form or develops. A place or point of origin or growth.

Mobility: The state or quality of being mobile.

Monitor: The individual who assists the viewer in a coordinate remote viewing session. The monitor provides the coordinate, observes the viewer to help insure he stays in proper structure (discussed below), records relevant session information, provides appropriate feedback when required, and provides

objective analytic support to the viewer as necessary. The monitor plays an especially important role in training beginning viewers.

Motion: The act or process of moving.

Neuron: “A nerve cell with all its processes.” The apparent fundamental physical building block of mental and nervous processes. Neurons are the basic element in the formation of cognitrons, and may be linked into varying configurations by the formation or rearrangement of synapse chains.

Noise: The effect of the various types of overlay, inclemencies, etc. that serves to obscure or confuse the viewer's reception and accurate decoding of the signal line.

Objectify: To cause to become or to assume the character of an object. To externalize visually.

Objectification: The act of physically saying out loud and writing down information. In coordinate remote viewing methodology, objectification serves several important functions: recording of information derived from the signal line; re-input of information into the system as necessary for further prompting; and expelling of non-signal line derived material (inclemencies, AOLs, etc.,) that might otherwise clutter the system and mask valid signal line data.

Objects: (Stage V) A thing that can be seen or touched. “Objects” can be understood as those physical items present at the site that helped cause the cognitron to form in the viewer's mind and hence prompt his appropriate response.

Overtraining: The state reached when the individuals learning System is over-saturated and is “burned out,” analogous to a muscle that has been overworked and can no longer extend or contract until it is allowed to rest and rebuild fibers that have been broken down by the stress, or reinforce those that have been newly acquired by new demands placed upon the muscle.

Peacocking: The rapid unfolding, one right after another, of a series of brilliant AOLs, each building from the one before, analogous to the unfolding of a peacock's tail.

Perceptible: That which can be grasped mentally.

Prior Emanations: Those emanations which are responsible for the formation of cognitrons on which AOLs are based. Prior emanations, like other emanations, may be profitably decoded and objectified in Stage V.

Prompt/Prompting: To incite to move or to action; move or inspire by suggestion.

Ratcheting: The recurrence of the same AOL over and over again as if trapped in a feedback loop.

Rendering: Version; translation; drawing (often highly detailed).

Remote View: Acquire, through perception, information about a site that is at a different physical location or in a different time frame than that of the person reporting.

Remote Viewer: Often referred to in the text simply as “viewer,” the remote viewer is a person who employs his mental faculties to perceive and obtain information to which he has no other access and of which he has no previous knowledge concerning persons, places, events, or objects separated from him by time, distance, or other intervening obstacles.

Remote Viewing (RV): The name of a method of psychoenergetic perception. A term coined by SRI-International and defined as “the acquisition and description, by mental means, of information blocked from ordinary perception by distance, shielding, or time.”

Self-Correcting Characteristic: The tendency of the ideogram to re-present itself if improperly or incompletely decoded.

Sense: Any of the faculties, as sight, hearing, smell, taste, or touch, by which man perceives stimuli originating from outside or inside the body.

Sensory: Of or pertaining to the senses or sensation.

Signal: A sign or means of communication used to convey information. In radio propagation theory, the modulated carrier wave that is received by the radio or radar receiving set.

Signal Line: The hypothesized train of signals emanating from the matrix and perceived by the remote viewer, which transports the information obtained through the coordinate remote viewing process.

Sketch: To draw the general outline without much detail; to describe the principle points (idea) of.

Space: Distance interval or area between or within things. “Empty distance.”

Spontaneous ideogram: An ideogram that presents itself at any time in the session other than the initial Stage I I/A/B sequence. As with any ideogram, the A and B components should be decoded and objectified, followed by Stage IIs, etc.

Subconscious: Existing in the mind but not immediately available to consciousness; affecting thought, feeling, and behavior without entering awareness. The mental activities just below the threshold of consciousness.

Sub-Gestalt: Each major gestalt is usually composed of a number of smaller or lesser elements, some of which may in and of themselves be gestalts in their own right. A sub-gestalt, then, is one of two or more gestalts that serve to build a greater “major” gestalt.

Subjects: “Subject” is defined as something dealt with in a discussion, study, etc. “Subjects” are emanations that might serve a nominative function in describing the site, or be abstract intangibles, or they could be more specific terms dealing with function, purpose, nature, activities, inhabitants, etc., of the site.

Subliminal: Existing or functioning outside the area of conscious awareness; influencing thought, feeling, or behavior in a manner unperceived by personal or subjective consciousness; designed to influence the mind on levels other than that of conscious awareness and especially by presentation too brief and/or too indistinct to be consciously perceived.

Supraliminal: Above the limen; in the realm of conscious awareness.

Switch: The tendency of emanations in Stage V categories to switch to emanations of a different category due to various situations arising in Stage V.

Synapse: The interstices between neurons over which nerve impulses must travel to carry information from the senses, organs, and muscles to the brain and back, and to conduct mental processes.

Tactile: Of, pertaining to, endowed with, or affecting the sense of touch. Perceptible to the touch; capable of being touched, tangible.

Tangibles: (Stage IV) Objects or characteristics at the site which have solid, “touchable” impact on the perceptions of the viewer, i.e., tables, chairs, tanks, liquids, trees, buildings, intense smells, noises, colors, temperatures, machinery, etc.

Topics: (Stage V) “Topics” is defined as a subject of discourse or of a treatise; a theme for discussion”. Closely related to “subjects,” “topics” often prove to be sub-elements of one or more of the subjects already listed, and frequently are quite specific.

(To) Track: To trace by means of vestiges, evidence, etc., to follow with a line.

Tracker: A graphic representation made on paper by a remote viewer describing the outline or contour of a site or aspect of a site, produced by a series of small dots or lines.

Unconscious: Not marked by conscious thought, sensation, or feeling.

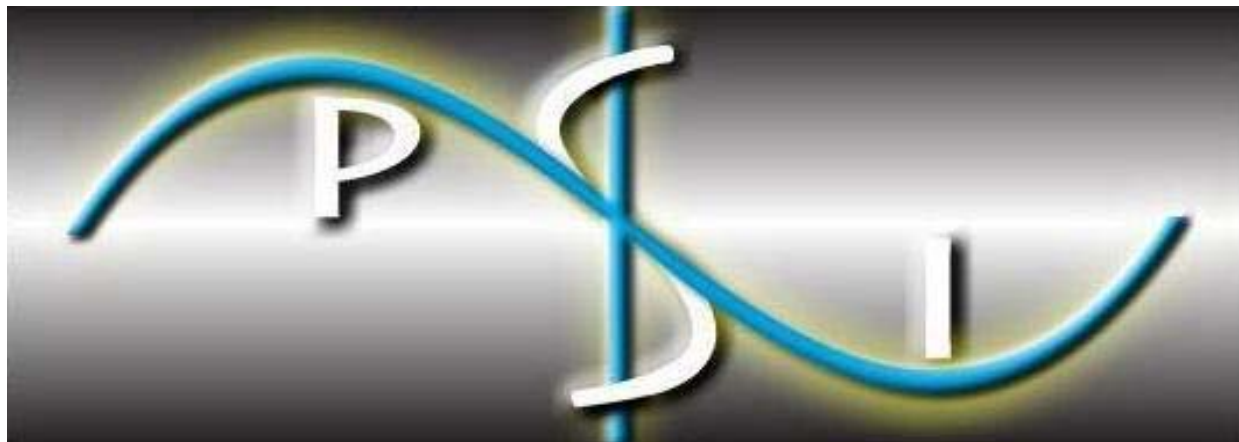
Vertical: Perpendicular to the plane of the horizon; highest point/lowest point (i.e., height or depth).

Vision: One of the faculties of the sensorium, connected to the visual senses out of which the brain constructs an image.

Volume: A quantity; bulk; mass; or amount.

Wave: A disturbance or variation that transfers itself and energy progressively from point to point in a medium or in space in such a way that each particle or element influences the adjacent ones and that may be in the form of an elastic deformation or of a variation of level or pressure, of electric or magnetic intensity, of electric potential, or of temperature.

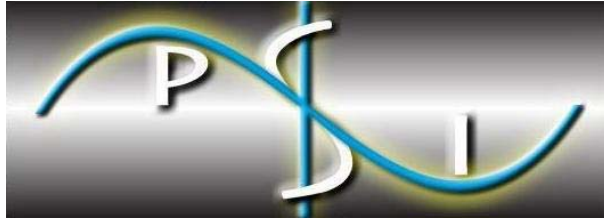
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Remote Viewing Manual

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Remote Viewing Manual

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INTRODUCTION

What Is Remote Viewing?

The act of using structured techniques, and describing anything, anywhere, anytime, and any person or being is called Remote Viewing. The word "viewing" is not the best description of this process because the Viewer not only gets images, but can also perceive smells, tastes, sounds and all of the other senses as well as emotional and conceptual data. The term Remote Viewing is actually not entirely appropriate. The experience is not limited to visual pictures. More accurate would be the term Remote Perception. Nonetheless, since Remote Viewing has been widely adopted in the scientific as well as the popular literature, it makes sense to simply continue using the current term.

Remote Viewing has also been erroneously used to describe any and all psychic phenomena, whereas most natural psychic abilities happen spontaneously and are very unstructured. So the term Remote Viewing originally identified the structured process that was jointly developed in America by the CIA and Stanford Research Institute.

While we are composite beings, consisting of spirit and body, physical stimuli tend to dominate our awareness. This means that our five senses (taste, touch, sight, hearing, smell) overshadow the more intuitive awareness originating from the subconscious mind. In practical terms, this means that most people are not aware that they even have a subconscious. In short, our spiritual voice is drowned out by the din of our five physical senses.

Remote Viewing systematizes the reading of intuition. When at peace inwardly, and generally stress free, beginners perceive with a clarity characteristic of a light on a misty night. While there may be difficulty discerning the precise meaning and distance of a light under such conditions, there is nonetheless no doubt that a light is perceived. With experience and skill, a Remote Viewer can perceive all sorts of details just as an experienced yachtsman, upon seeing the light, can soon discern the outline of the nearby coast, and the identity of the lighthouse from which the shrouded beacon shines.

About Intuition

Remote Viewers train their subconscious and conscious minds to communicate with each other through guided intuitive probes. You do not try to analyze the data as it comes to you, just trust your intuition which is guiding you 24 hours a day, 365 days a year. In most people, the intuition is barely leaking through. In others, amazing "psychic" powers are present.

A child's insight, a woman's instinct, déjà vu, and a gut hunch – all are familiar examples of how intuition leaks into people's lives every day. Have you ever felt "butterflies" in your stomach? Or had a terrific idea flash into your head? Or felt goose bumps rise up on your arm when you were being told the truth - or worse, a lie?

More than likely, you have all experienced flashes of intuition, or "direct knowing", in one form at some time or another. Intuition has no prejudice. It does not make itself available to some people and not to others. Then why, you may ask, do some people seem to have so much more intuition than others, some with amazing psychic powers of perception? Intuition manifests strongly for certain individuals because they have deliberately opened themselves up to the wonderful realm of

the extra senses – where understanding takes place without the effort of reasoning. The key qualities required for the development of intuition are receptivity, acceptance and sensitivity.

Remote Viewers have learned to take deliberate control of the intuitive "leak-through" process so that superconscious knowledge can flow through the subconscious mind into the conscious mind in a graceful and communicative way.

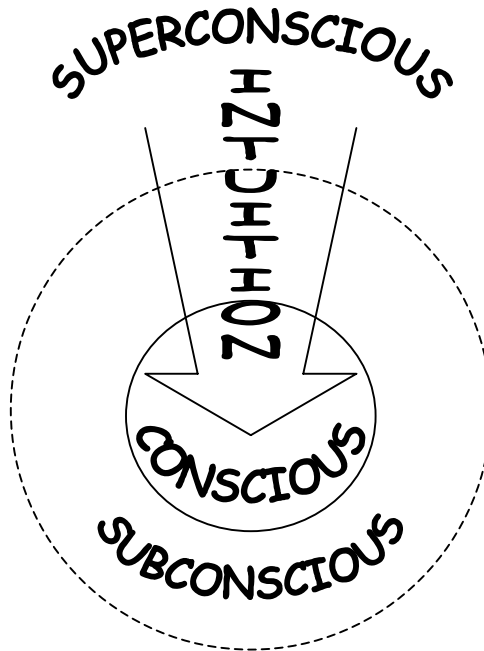


Diagram 1: Working Model Of The Mind

This working model of the mind is divided into the three arenas: conscious, subconscious and superconscious. The conscious mind is a device for reasoning and focusing attention. It represents that portion of total reality of which you are aware – largely experienced through your senses. The subconscious mind is a storehouse of your impressions, feelings, fears, memories and incomplete experiences. The superconscious mind is a universal reservoir of knowledge transcending time and space.

In order for you to access your intuition more regularly and apply it successfully to Remote Viewing, you must open communications with your intuitive source, the superconscious mind. This task is not necessarily easy, because in order to reach your conscious mind, superconscious information must travel through the subconscious mind, a storehouse of memories and fears that can distort intuitive information before it reaches consciousness.

In order to be able to perceive intuitive information through Remote Viewing, you need to create a pathway or tunnel from the superconscious mind to the conscious core. To do this, you basically need to "clean out" or "let go" of enough subconscious obstacles – such as anger, jealousy, resentment, inappropriate beliefs, negative attitudes, and other aspects of fear – to allow information to flow from the superconscious to consciousness more clearly and without distortion. In order to clean out subconscious obstacles, you need to have a way to bring them to consciousness, confront them squarely and honestly, and release them – let them go.

Any or all of the Recommended Cool Down Exercises (page 10 in the **Requirements & Guidelines** Section) have a built in balancing effect which is healthy and natural and can dissipate fear emotions of any kind in a matter of minutes.

Definitions & Acronyms

Analyst: The person who takes the Remote Viewer's sessions and runs them through analysis.

ASRV: **A**ltered **S**tate **R**emote **V**iewing ~ A Monitor guided Remote Viewing session while the Viewer is reposed and in a deep theta brainwave state.

Aware Viewing: The Viewer may have limited information about the objective, such as whether or not it is a person, place or event and other basic information.

Cue: The information in the tasking that tells the Remote Viewer's subconscious mind where in time/space to go and what to find out about the objective.

Directional Ideogram: This is an ideogram made in a specific direction by your arm from the center of a circle to a point on the 360 degree circumference of the circle. The ideogram represents the direction from a known location back to the objective.

Double Unaware Objective: The Viewer has no information about the objective prior to working it and the analyst has only the Viewer's sessions with which to analyze. The analyst has no other information about the objective.

Feedback: This is given only after the Viewer has turned in the session to the Tasker.

Monitor: The person who guides the Viewer and records all data while the Viewer is in an altered state of consciousness.

Objective: The place, person or event that the Viewer is meant to describe.

Operational Objective: This is an objective for which there is a paying client or a specific research project which will require analysis.

Remote Viewer: The person working the objective.

Subcue: More detailed information not specified in the cue.

Tag: The random set of numbers, letters or alphanumerics that is given to the Remote Viewer by the Tasker when tasking an objective.

Tasker: The person who decides what the Viewer is going to view.

Tasking: The various procedures required when setting up an objective for a Remote Viewer or team to work.

Unaware Viewing: The Viewer has only the directive and/or tag. No other information about the objective is provided to the Viewer.

Universal Ideogram: One of the six accepted ideograms that is spontaneously drawn representing the following; subject, water, flat surface, mountain-like, energy or structure.

SPID: **S**pontaneous **I**deogram ~ This is a spontaneously drawn scribble which is a repository of all data from the objective. It is not intended to take any specific shape or form.

Validation Objective: This is an objective always in the past for which there is a plethora of data available either in libraries, magazines and other publications, the internet or other sources of information. In other words, the data gleaned by the Remote Viewer can be validated.

Mission Statement

At a time when the world teeters on the brink of an all-pervading transformation, people are looking for information tools to prepare them for the scientific, cultural and societal changes to come. One of the most powerful information tools available to anyone right now is Remote Viewing. Any method you use to encourage your intuitive paths to re-open can be a potent resource for advancing personal growth.

People are sensing a need to heed and apply their intuition more and more so that this "extra sensory perception" becomes integrated into daily human functioning. The numbers of skilled Remote Viewers will multiply and become more accepted and respected on an institutional level. Remote Viewing seminars are being tailored for and offered to companies to help their employees boost creativity and productivity.

Progress toward full public acceptance of Remote Viewing skills will eventually be recognized as a valuable and unlimited resource, it will earn its rightful place beside rational means of generating knowledge.

Scientific research is mainly conducted by wrestling information from nature. To grow new knowledge, science relies upon a lengthy spiral of experimentation, observation, deduction, hypothesizing, more experimentation, and so on. The majority of the effort – as much as 80 percent in most areas of science – is spent searching for information to form hypotheses. The "search" eats up enormous amounts of time and effort.

But skilled Remote Viewers can access new knowledge with clarity and accuracy in a matter of hours. Their intuitive resources can alleviate the critical but arduous searching part of the scientific process.

Remote Viewing develops hypotheses based on detailed information gathered from a team of Remote Viewers through a system of analysis. The team approach to Remote Viewing assures accuracy and also stimulates the flow of information from Viewers by removing some of the pressure to perform perfectly, which they typically feel if they are the sole Viewer. The team approach creates a more comprehensive picture than would be presented by an individual Viewer. This information is then available for validation according to traditional empirical methods, so that it can be communicated to the scientific world with credibility and can be reintegrated as part of scientific knowledge.

It is my belief that the integration of these two methods of knowledge generation – objective and subjective – working in cooperation with one another, can aid and greatly accelerate planetary progress.

Finally, corresponding answers are compared with each other, as well as with existing knowledge, to form a coherent consensus of intuitively derived information. This will lead to highly specialized and enlightening information regarding worthwhile scientific and societal pursuits.

REQUIREMENTS & GUIDELINES

Materials

The materials you need are unlined white paper and a black ink roller-ball pen. You need a comfortable chair with a straight back and a table with nothing else on it than the articles mentioned above.

Preparation

One should be comfortably fed before Remote Viewing. This means that one should not be hungry, and one should also not be overfed. Hunger and feeling stuffed produce physical stimuli that are difficult for the conscious mind to ignore. Remember that the subconscious mind yields a relatively weak informational signal to the conscious mind. Try to minimize any physiological stimuli that could swamp the subconscious signal.

Make sure that you have everything ready before you begin so that you can keep your attention on your viewing. Before beginning the session, you should sit comfortably on a chair at your desk with both feet on the floor. The legs should not be crossed. You should sit up straight, not off to one side, or sitting on one foot in a lotus position.

A Remote Viewer sometimes works with a monitor, a person who guides them around the Remote Viewing objective site while the Viewer is in an altered state of consciousness (ASRV). The person who decides what you will Remote View is called the Tasker. The place, event, person, etc. that the viewing is meant to describe is called the objective.

Types Of Viewing

Remote Viewing can be done successfully either as Aware Viewing or Unaware Viewing. Unaware Viewing meaning that the Viewer has no information in advance whatsoever about the objective, just a tag. An objective could be anything, anyplace, anytime, and yet, Remote Viewers describe all of the aspects of the objective in detail. Many times the monitor is Unaware as well. Aware Viewing is done under a variety of circumstances. One example would be that a Viewer has been working on a project for a length of time and has turned in numerous sessions. He or she already has a pretty good idea, without feedback, what the objective is about. In this case some information may have been discussed between the Tasker and the Viewer to clarify data in a session. Another time that Aware Viewing might be done is when the Viewer is going solo (not with a team on a project) and is doing some personal research and/or investigations. There are other occasions when Aware Viewing sessions are done but you will learn those in time with more experience. Any Remote Viewer should do objectives using a mixture of both Aware Viewing and Unaware Viewing so that he or she becomes familiar with the difference between data coming from the subconscious mind and bias data from the conscious mind. Either way, Aware Viewing or Unaware Viewing, the Viewer should always follow strict guidelines whenever Remote Viewing.

Basic Viewing Guidelines

Whether doing Aware Viewing or Unaware Viewing, the Viewer must properly train their subconscious mind to give them *data on demand*. When you probe the Spontaneous Ideogram (SPID) and (for example) ask your subconscious for the ambient temperature at the objective, always probe for one second or less and if no data comes through whatsoever during that one

second, then lift the pen...stop the probe, and ask the subconscious for some other sensory data such as an important color to know about at the objective. Then probe the SPID again for one second or less and if you then get a color, write it down, don't think about the data as being from the objective or your bias, just write it down regardless without analyzing the data and then probe once more for the temperature and you should get it this time. If not, repeat the above procedure until you do. Keep going, move quickly and remain indifferent to the data you are collecting. In every case, if you only probe for one second or less and you only trust and write the very first response from your body, then the data is coming from your subconscious mind about the objective, and is not your conscious bias.

One Second/First Response

Data gathered within the first second of a probe, whether working a session Aware Viewing or Unaware Viewing, is always true data about the objective, as long as it is the first response from your body. This is what the Viewer is intending and with the proper training and application, Aware Viewing is not only possible, but just as accurate as Unaware Viewing.

Assuming The Data

One mistake some inexperienced Viewers may make when working an Aware Viewing objective is *assuming the data*. For example, let's say the Viewer is told that the objective has something to do with an event that occurred last week in the Arctic Circle near the North Pole. The Viewer starts the session and begins probing. When the Viewer probes for the ambient temperature, and even though he or she probes for one second or less, for some unknown reason the Viewer gets "hot" as the temperature. If the Viewer is trained correctly and is applying the training well, following protocols exactly, the Viewer would just write the word "hot" on the paper without thinking about the data and move on to the next sensory data probe. However, a Viewer who is not following proper protocols might stop for a few seconds and think, "Hey, it's not 'HOT' at the North Pole, that can't be right." Then they might probe again, but this time they get "cold", and they think, "OK, that's better" and they write "cold" on the paper. This is what I mean by *assuming the data*. Later, when feedback is provided to the Viewer they find out that the actual objective was a meteorite that crashed near the North Pole and scientists had contracted the Remote Viewing company that the Viewer works for to help them locate it for scientific studies. The data "Hot" as the temperature was correct since the tasking would be asking the Viewers to find the meteorite, which would be terrifically hot upon impacting the snow and ice.

INTENTIONS

Remote Viewing is done *Intention* based. For example, when doing a Scan page you first intend before you write the Tag that one important aspect about the objective be downloaded from your subconscious mind and sent through your arm to your hand to the pen and onto the paper in front of you and then embedded into your ideogram. Then you only allow yourself one second or less to probe the ideogram and trust that the first data that comes through is data coming from your subconscious about the objective and not data that you are making up due to your bias of knowing something about the objective.

Cool Down

Preparing for a session is as important as doing the session itself. Prior to beginning the Remote Viewing procedures I strongly recommend a Cool Down before you begin your session. The body

must be relaxed and the mind clear of anything extraneous that might intrude into a session. In general, a certain amount of regular physical exercise is always a good idea. A mind/body that responds on a regular basis to the demands of its owner operates faster and more efficiently when it is called upon for other things, including Remote Viewing.

Light Exercise

Calming the conscious mind can be aided through various forms of physical and mental relaxation, which include preparing the body through diet, exercise, breathing, meditation in any of its many forms, and the practice of various spiritual exercises to enliven and balance energy centers of the body in response to mental states.

Recommended Cool Down Exercises

- Yoga
- Chi Gung
- Meditation
- Tai Chi Chuan
- Chakra Balancing
- Pranayama Breathing

If you don't know any of the above methods, you can do gentle stretching exercises of the whole body before a session which will relax your body, preparing it for an altered state. To prepare for these exercises, wear unrestrictive clothing and select a quiet location. (With experience you will be able to Remote View any time, any place.) Sit or lie on the floor. Close your eyes and slowly tense the muscles of the body, but not to the point of cramping. Hold this for 5 seconds or so, then slowly relax your muscles. You may want to do your head, neck and shoulders first, then your arms and hands, legs and feet. Also try rotating your head gently to the right and left to relieve tension.

Create Your Affirmation

Next you should create your own personal affirmation and state it prior to each and every Remote Viewing session. It is normally repeated aloud with a soft voice. The affirmation produces a subtle shift in the sensitivities of the mind that helps to connect the awareness of the conscious mind to the perceptive capabilities of the subconscious mind. Create an affirmation that is most comfortable to you.

An Example Affirmation

"I am a spiritual being. Because I am a spiritual being, I am able to perceive beyond all boundaries of time and space. My consciousness is ever present with all that is, with all that ever was, and with all that ever will be. It is in my nature, as a human, to be able to perceive, and thus to know, all that there is to know. Everywhere, at all times, I seek to learn, and thus to evolve. To further my own personal growth, and to assist others in their growth, I direct my attention to a chosen point of existence. I observe what is there. I study it carefully. I record what I find."

Binaural Tones

Listening to special binaural tones specifically designed to encourage theta brainwave state is an invaluable tool that should be implemented until you are so familiar with it that you are able to go directly to a theta state without any assistance.

States of Consciousness

High Beta: Hyper Consciousness, Genius Level.....	33 - 150 hertz
Beta: Normal Consciousness, Alert state.....	14 - 32 hertz
High Alpha: Subconscious, Relaxed	11 - 13 hertz
Alpha: Subconscious, Daydreaming	8 - 10 hertz
High Theta: Subconscious, Meditation.....	6 - 7 hertz
Low Theta: Subconscious, REM Dreaming.....	4 - 5 hertz
Delta: Unconscious, Deep Sleep	0.99 - 3 hertz

Once you have completed your Cool Down, and spoken your personalized affirmation, sit properly in your straight-backed chair with your feet flat on the floor and listen to the binaural sounds. After listening to the tones for about 10-15 minutes. Then you may want to give yourself a few moments of silence before you begin the Remote Viewing session. Some Viewers will listen to the tones throughout the session, it's all a matter of preference and either way has shown equal success in gleaning accurate data from the objective.

Keep conversation with others (including any person monitoring you) to a minimum until after you end the session. Chit-chat can pull you out of the altered state in which you've just managed to put yourself. A full session using basic and advanced procedures will take you approximately one to two hours to complete, so you need to allow adequate time. You don't want to feel rushed or have other concerns on your mind. You are allowed to take breaks if needed. The best location is one that is comfortable for you, with minimal distractions. Any distractions or noise will pull your attention from your project at first, but with experience and proficiency you will be able to Remote View any time, any place.

Grounding

Prior to Remote Viewing you should not ground yourself because you are exploring the ether and remaining grounded defeats the purpose of what you are doing. AFTER a Remote Viewing session you can ground yourself and come back to present time and to this reality. This brings you back to the "here and now."

THE SESSION

Outline of the Remote Viewing Procedures

The Remote viewing procedures are divided into the following main sections:

- Header/Transit
- Survey
- Collectors
- General Sketch
- Matrix
- Summary

Header-Transit Page

The Header section is the administrative portion. The Transit Line is a tool for the subconscious mind to access the objective.

Header

Step 1: On a clean piece of paper, write your name in the upper right hand corner of your paper.

Step 2: Immediately below your name, write the date: day, month and year.

Step 3: Under the date, write the time you are beginning the session. Please add your time zone so that the Analyst looking at your session will understand exactly when the session occurred.

Step 4: In the upper middle portion of the page, declare your Physical State (PS:), and Emotional State (ES:). The Physical State is the physical condition of your own body prior to the session. You must declare how you feel, even if you feel fine or neutral, in order to psychologically distance the session data from your own internal state. You declare this by writing PS: and then your actual physical condition, such as "good" or "headache" or "sore throat". The Emotional State is the emotional and psychological condition of your own mind and body. You declare this by writing ES: and then your actual emotional condition such as "good" or "cranky" or "had a fight with my mom". After declaring each state you need to drop the pen on the paper indicating to your subconscious mind that you are intending to disconnect each state from the session.

Unusually strong PS or ES declarations, such as just having had a fight with a spouse, may suggest that the session might be postponed until later. Similarly, if the Viewer is in significant pain, it might be better to delay the session until the pain abates.

The above information takes up approximately one third of your first page. Underneath this administrative material, draw a horizontal line from right to left across the entire width of your paper. Then write the letter "T" just below the horizontal line in the center of the page and drop your pen one more time before going to the next step, the Transit Line, just like you did after declaring your various states of being.

Transit

The Transit Line is a technique unique to Psikinesis. You should mentally state the following:

"Prepare to access the objective".

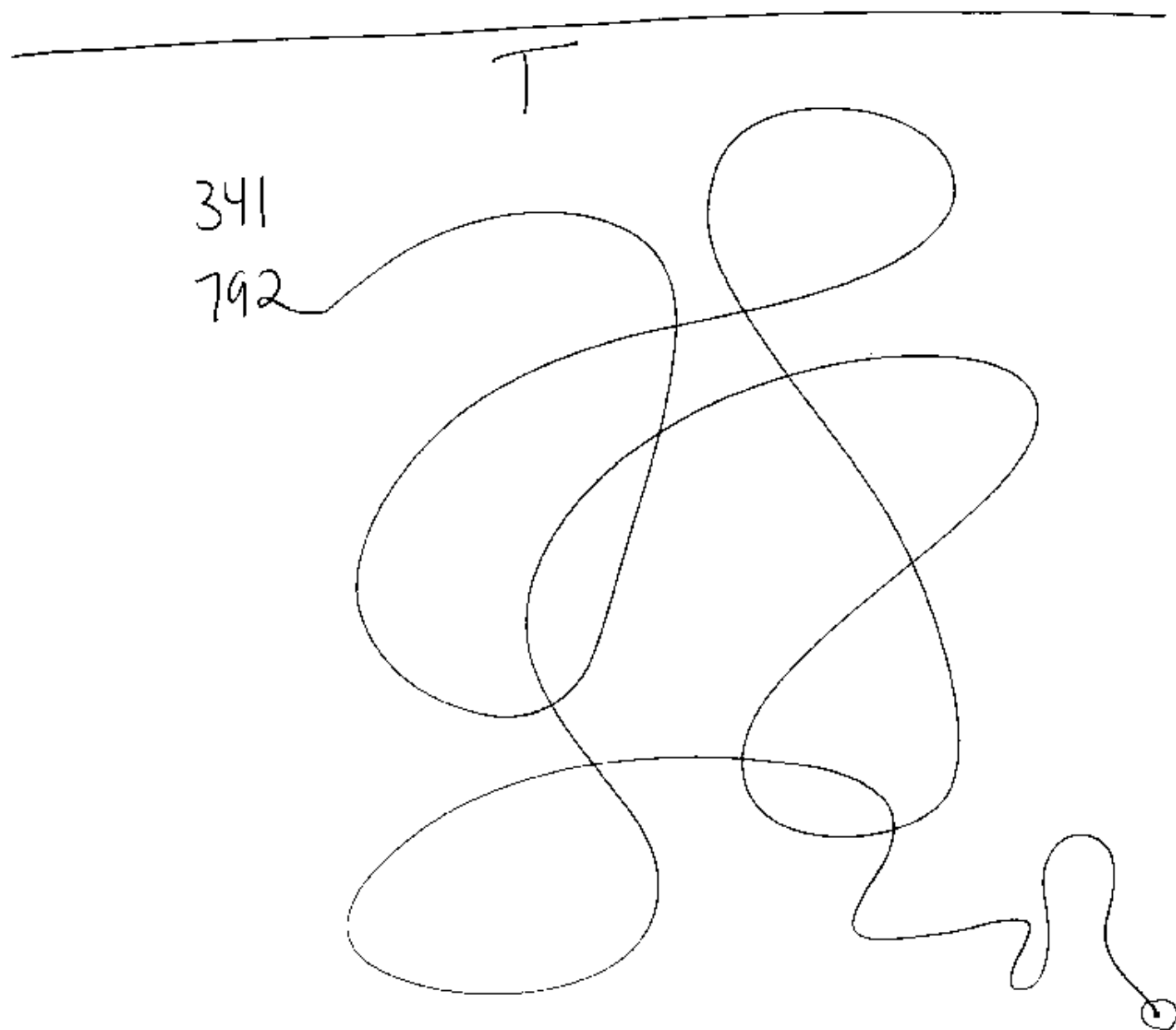
You then write the Tag to the left and below the horizontal line. The Tag is not related to the objective in any coded way. (You could use the same string of alphanumeric characters every time but this would be an administrative headache. The reason you go to the correct objective each time is because of the *Intent* of the Tasker.) Then begins the Transit Line by drawing a continuous curving line freely around the page, accelerating until the pen is no longer under conscious mind control. The line will terminate itself at which point you circle the end of the line and lightly probe or touch the end of the line to indicate the fact that the objective has been accessed.

(See the Header/Transit template on the next page.)

VB

PS: sore toe
ES: happy

Mercury
2 January 2003
9:46 AM P.S.T.



Example 1: Header/Transit Template

A Brief Word about Psikinesis

Psikinesis is the full-body practice of Remote Viewing and represents an evolutionary development in Remote Viewing. It involves using the entire body to "move" information from the objective to you. This enhancement was developed after many trials and the results are increased proficiency and more complete sessions.

The Survey

The Survey consists of three pages called Scans. Together they are called the Survey. Each Scan is like a different snapshot of your objective.

The idea is not to use the Scan pages to identify all of the aspects of the objective, but rather to establish initial contact by describing a few of the primary objective aspects only.

Your body/mind holds and has access to all the answers in the Universe - to every question of the past, present, and future. What occurs next in this system, and what will occur again and again as you move through the following pages of the session, comes from the immediate response that your body gives in answer to specific types of questions.

One way of looking at Remote Viewing is to see it as a series of structured gut reactions. Just as you simply know things about people when you first meet them - whether you like them or not, whether they 'feel' gentle or rough, whether they are honest or not - you will simply know things about any place, person, and thing when Remote Viewing. The First Rule of Remote Viewing begins with this fundamental tenet:

Rule 1: Trust the reactions of your body without exception. This will be your prime directive and your comfort as you catalog uncharted territory. Your body is telling you the truth. Trust it.

Rule 2: Always trust the very first reaction. As soon as you get your first reaction, stop the probe and immediately record the data on the paper.

The Scan Pages

The first page of the Survey is called Scan 1.

Step 1: On a clean piece of paper, write the page number in the upper right-hand corner. You are now on Page 2 of the session, so write a number "2".

Step 2: In the middle center of the page, write "S1." This is your first Scan page.

Step 3: Write the Tag in the upper left-hand corner of the page. Immediately following the Tag, at the very moment you end the last number or letter, let your hand do a quick one-inch Universal Ideogram. (more on Universal Ideograms on the next page).

The main reason we use the Tag is in order to give your hand something to do and your mind something to think about. If you're thinking, then you are not stressing out about the data that you are collecting. This Universal Ideogram is the secret to the universe. It holds all the information you need about your objective. The Universal Ideogram should take you no more than a second. There

should be no hesitation between the last element of the Tag and the beginning of the Universal Ideogram. You should not anticipate what your Universal Ideogram should look like, just let your body give you the shape, as quickly as possible. The shape the Universal Ideogram takes gives you some low-level descriptions.

- If the line is curved, like a hump, then most likely your objective has something mountain-like in it.
- If the line is straight and unwavering, then most likely you are Remote Viewing something with a flat surface.
- If the line is wavy, like the ocean, then most likely your objective has something fluid like water in it.
- If the line is chaotic, vertical, and wild, most likely you are viewing something that has energy or kinetics.
- If the line is circular, making a loop, then most likely you are viewing a subject (being) that holds some kind of animation or sentience.
- If the line is straight but broken at right angles, most likely your objective has a structure associated with it.

We use the term '*most likely*' in describing these Universal Ideograms, because every objective is unique, and every Viewer is unique. But generally, those are the basic descriptions that you, as a new Viewer, will encounter. The term used in Remote Viewing, ideograms, is an older term used in psychology for many decades. There are some interesting books from the early 20th century describing ideograms and the way our perception orders our reality in gestalt language. The ideogram is an amazing phenomena. It holds the taste, color, temperature, emotions, activity - everything there is to know about your objective in a very small package.

Practice

Have someone randomly call out the six Universal Ideograms to you as you draw them on a clean sheet of paper. Slowly at first, and then they should increase the tempo until you are not consciously able to keep up and your subconscious mind kicks in and takes over. Do this often as a beginner for practice. This will not only familiarize you with the shapes but will also teach your subconscious mind their meanings and establish a communications protocol between your conscious and subconscious minds.

(See the Universal Ideogram examples on the next page.)



mountain-like



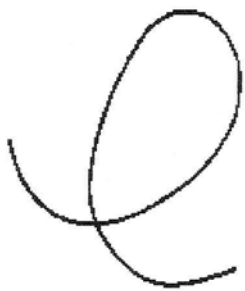
flat surface



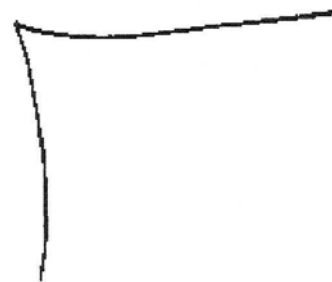
water



energy



subject



structure

Example 2: The Six Universal Ideograms

Part A: Decoding and Declaring The Ideogram

The next step in the Remote Viewing system requires you to suspend your belief about what it feels like to write something on a piece of paper. When you put the pen to the page, you probably don't pay attention to how the paper feels beneath your touch. If you think about this, you probably expect the pen to press into the paper, into the desk underneath the paper, the result being a bit of hardness in the process.

But that isn't what happens in Remote Viewing.

Something about putting your attention to discovering certain kinds of data, answering certain questions, causes you to walk through a portal where the laws of physics are suspended. After you've written the description your pen has made while creating your Universal Ideogram, the next step is to probe your ideogram to find out the physical density of this aspect of your objective. You do this by taking your pen and literally pressing into your Universal Ideogram. You can press into it once, or twice, three times, whatever you need. But remember to only probe for one second or less and trust the first reaction. Then immediately record the data in the proper place on the page.

Density

For the density, as you press your pen into the Universal Ideogram, ask yourself "How hard does this feel?" and you will get an answer by how the pen feels as you push it into the page. It might feel like it is meeting a lot of resistance, that the surface is hard. It might feel soft, as if your pen is being pushed into a stack of down pillows. It might feel mushy, as if your pen is pressing into wetlands. Whatever the physical density is, even if it seems ridiculous, write it down next to A: (see template for Scan Page)

Viewers are so different. Some are extremely kinesthetic, and these Viewers will have no problem literally feeling the resistance against the pen. Others are more conceptual, and won't feel a literal density, but once they press their pen into the Universal Ideogram shape, they will just know what the density is. A very visual Viewer might see "feathers" when they probe for density and the would then write "soft and fluffy". It doesn't matter which kind of Viewer you are, you will be completely correct in your decision as long as you probe for only one second or less and trust the first reaction of your body.

Topology

Next, take the fingers of your non-dominant hand and feel your Universal Ideogram. This time you ask yourself "What is the shape or surface curvature of this aspect of the objective - what is its contour?" This is called sensing your Universal Ideogram for the topography. Topography is just a fancy word that means the shape or contour of any object or surface.

Just like pressing your pen into the Universal Ideogram to determine the physical density, when you use your hand to feel for the shape or contour, you may literally feel your hand make the motions of running over the actual shapes that are at your objective. Or, you may just know what the shape or contour is. Either way, write your perception of the topography down underneath the physical density. The next part of your Scan is where you combine your intuition and your common sense and make a decision about this aspect of your objective.

Declaring the Universal Ideogram

Take a good look at your Universal Ideogram. Remember what it felt like, the curve and heaviness of it. Declare what your Universal Ideogram represents. Use only these descriptors; "subject, mountain-like, structure, water, flat surface, or energy." If you need more information to help you decide on which ideogram to declare, you can probe your ideogram again and ask your subconscious whether it is manmade, artificial or natural. The Hoover Dam would be an example of manmade. A beaver dam would be an example of artificial. Logs that got jammed between trees from a flash flood and have stopped or slowed the flow of water would be an example of natural.

Part B: Probing

Probing can be compared to bungee jumping. When your pen is hovering over the paper, you could imagine you are falling fast towards the objective, then as the point of the pen touches the paper you stop very quickly at the bottom of the stretching point of the bungee cord. While you are momentarily paused, snatch up the data you are probing for quickly, and then the cord snatches you right back up so you can record on paper the data you just retrieved.

The instant you touch the pen to the paper, sense the data. Train your subconscious to give you data on demand. You need to train the subconscious to give you data as soon as the pen touches the page so that the session goes faster and you have less time to consciously analyze the data being collected. When probing, LISTEN with your body, with every essence of your being.

Move to the left side of your page. Underneath your Universal Ideogram, write the letter "B" followed by a colon. Probe and then write a quick stream of low-level sensory impressions, things like:

- Colors (What colors does probing your ideogram generate? Red? Blue? Aquamarine?)
- Sounds (What sounds do you hear? Birds chirping? Sizzling? Tick-tock? "Grrrrrrr"?)
- Textures (What textures do you feel? Gritty? Smooth? Soft? Fuzzy?)
- Temperatures (Is it Hot? Cold? Warm?)
- Movements or Energetics (Is there anything Moving? Is it static?)
- Shapes and Surface Curvatures (Are there Circles? Squares? Ridges? Edges?)
- Smells (What smells do you perceive from your ideogram? Acrid smoke? Sweet perfume?)
- Tastes (What do you taste? Oily? Fishy? Tobacco?)
- Relative Dimensions, such as tall, short, thin, fat, etc....
- ANYTHING having to do with the five senses

You should have at least five impressions here, but as in most things in life, more is better. You should probe your Universal Ideogram, press into it with your pen, in order to gather the data. Or you can take your non-dominant hand and run it over your ideogram.

The more you involve your body, the better (See Psikinesis). You can place your hands in front of you as if you were massaging the objective and run your hands along invisible sides and into unseen corners. You can stand up to get a sense of size. Keep in mind that you should be using simple terms here. You don't want to name things yet, but you do want to use rich description so that the person analyzing your session later will be able to build a mental impression of the objective.

Develop Your Sensory Vocabulary

To better describe what the Viewer is sensing at the objective, Viewers typically develop a larger vocabulary of sensory information. Here are some suggestions to get you started:

Colors

red	green	brown	orange
turquoise	black	pink	white
yellow	purple	lilac	blue
crimson	gray	amber	beige
burgundy	magenta	aquamarine	bronze
gold	silver	deep	pale
milky	dark	light	fluorescent
pastels	luminescent	indigo	violet

Textures

greasy	slippery	smooth	prickly
soft	gaseous	sandy	rough
hairy	sticky	mushy	filmy
feathery	silky	wet	porous
hard	powdery	semi-soft	semi-hard
spongy	velvety	slick	leathery
slimy	fluffy	dimpled	oily
rubbery	glassy	coarse	lumpy

Smells

sweet	sour	moldy	chemical
putrid	musty	aromatic	earthy
pungent	fresh	stale	natural
flowers	brine	fishy	citrus

Tastes

sweet	sour	bitter	salty
rancid	moldy	acid	chemical
fresh	bland	earthy	natural

Temperatures

hot
frigid
steaming

warm
sweltering
tepid

cold
room

cool
chilly

Sounds

loud
muffled
rushing
buzzing

rhythmic
crackling
hissing
rustling

clanging
dripping
voices
quiet

banging
echoes
humming
shuffling

Dimensions

open
big
narrow
undulating
square
deep
hemispherical
rectangular
elliptical
outside
empty
spiraling

vast
small
long
high
thick
below
coiled
cylindrical
tall
massive
scattered
up

close
medium
broad
flat
shallow
above
oval
curved
tubular
pointed
oblong
down

enclosed
wide
angular
round
hollow
spherical
edged
diagonal
inside
bulky
squat
up and down

Emotionals

lonely
dizzy
apprehensive
curious
happy
foolish
nervous
pleasant
interested
tired
"I like it"

anxious
strange
sad
surprised
tense
depressed
frightened
reverent
alert
silly
"I don't like it"

familiar
intrigued
cheerful
intimidated
weird
bored
chills
anticipative
awed
"I don't care"
"Let's go!"

impressed
confused
overwhelmed
amazed
funny
angry
vertigo
relaxed
determined
"I love you"
"Wow!"

Part C: Visual Impressions

After you feel that you have exhausted the intuitive word stream of part B:, write the letter "C" followed by a colon in the remaining space on the page. Underneath the C: you will sketch this aspect of the objective. You should label sections of your sketch to indicate motion, textures, color, and any data that is relevant. Before you begin, review your data.

You can close or open your eyes and draw what you see in your mind's eye. Some Viewers are more visually oriented than others, so if you are not one of these individuals, then you can set the tip of your pen to paper and allow your hand to move over the page by itself, without conscious urging. Regardless of the method you choose to gather the visual data, it is imperative that the ideogram you declare in part A is what you draw in part C.

This completes the first Scan page.

(See Scan template on the next page.)

S1

2

341-792

A: hard

domed with ridges
manmade
structure

B: white

oval

tail

layers

windy

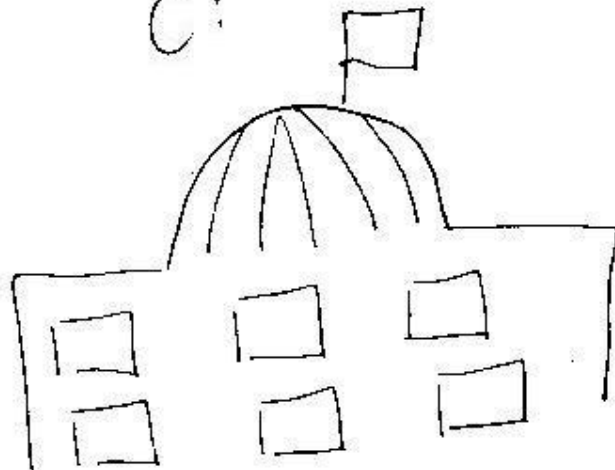
green

flapping

solid

motion inside

C:



Example 3: Scan Template

High And Low Level Data

In the Survey, you will be collecting only low level data. Once up into the Matrix and more advanced stages, you will be certainly collecting high level data. To further clarify the difference between high and low level data, the following are some examples of each:

<u>Low-level Data</u>	<u>High-level Data</u>
explosive energy	bomb blast
sand, water, tastes, salty, waves, perfume	beach
primitive scaly life forms	dinosaurs
tall structure with many floors	skyscraper
sloping dry land with energetics or intense heat at top	volcano
many rooms side-by-side in multi-floor structure	hotel

Three Times a Charm

You should do three Scans of your objective. Each one will be unique, and will describe a different aspect of your objective. You may get a different Universal Ideogram each time, or you may have an ideogram that repeats. Follow your body and your intuition in each Scan, and don't assume that Scans must match each other.

Be sure to put the next page number in sequence on each Scan page. Scan page 2 will have "S2" in the center top portion of the page, and Scan page 3 has "S3". The rest of the format is exactly the same as the Scan 1 page.

Psikinesis

Meaning of the word **Psi**: The 23rd letter of the Greek Alphabet (Ψ), Parapsychological phenomena or abilities considered as a group. Shortening and alteration of parapsychological. Meaning of the word Parapsychological: Beyond normal physical explanation. Meaning of the word **Kinesis**: a movement that lacks directional orientation and depends upon the intensity of stimulation.

Starting with the Scan pages, Viewers extensively use their hands, and even their bodies, to explore the objective. Once Viewers have a mental image of the objective, however fuzzy, they can then use their hands to "feel" the objective, both externally and internally. With external probing, Viewers tend to run their hands over the outline of shapes of things at the objective site, like structures, mountains, and even faces. With internal probing, Viewers press their hands through the objective, perceiving internal aspects of structures, and so on.

Psikinesis is not limited to the use of the hands. One can also place one's head or even entire body into the objective at any given spot. Sometimes a Viewer needs to explore a larger image of the objective, or perhaps a component at the objective site such as a complex structure. Or maybe a tunnel that goes through a mountain. To accomplish this, the Viewer can back away from the desk and mentally project the image of the objective into an empty area in the room. The Viewer can then walk or crawl into the objective or objective component to perceive what is necessary.

To internally probe for smells, stick your nose out and literally smell the objective or objective component. Stick your tongue out and lick the objective for tastes. Put your hand up to your ear and listen intently for sounds.

After all Psikinesis probing is completed, the Viewer returns to the page they are on and enters the data in the appropriate places. *The more physical you are when you Remote View, the better you will get.*

Collectors

After you have completed the three Scans which comprise the Survey section of the session, you move on to the Collector.

There are two types of Collectors in our system of Remote Viewing. You only use one type per session. The most common of the two types is the Open Collector. The other type is the Direct Collector. Each is used for different reasons as outlined below.

The Open Collector

The Open Collector is used when you want to integrate all the data together achieved thus far in a session. The Scans allow you to look at individual aspects of your objective, so by the time you have completed three Scans, your subconscious mind has isolated bits and pieces of the objective, but has not put them together into some kind of a whole. The Open Collector begins putting these elements together so that your mind may start making sense of the overall objective. The Open Collector also allows the Viewer to begin experiencing emotive, psychological and low-level conceptual data.

Step 1: On a clean piece of paper, write the page number in the upper right-hand corner. You should be on page 5 now as you have done three Scan pages plus the Header page.

Step 2: In the upper middle portion write the abbreviation OC. This stands for Open Collector.

Step 3: Take your three Scan pages and fan them out to the side of your non-dominant hand, so that all data is shown.

Step 4: Run your non-dominant hand over the ideograms, words and sketches. Physically touch the paper when you do this. Write down a stream of sensory data, adding emotive, psychological and low-level conceptual data as it occurs.

In a way, this is much like the Part B: in the Scans, but you are now gathering data that describes the objective *in full*, not isolated aspects. It's all right to repeat some of the data you have already used in Part B: of previous pages, but you should not be copying these descriptions. Let the perceptions rise up out of the page as you run your hand over the data.

You may string descriptions together into phrases if it occurs naturally. Strive to *fill* your page with perceptions. It helps to keep running your non-dominant over the fanned out Scan pages.

If you are unsure of which type of Collector to use in a session, and the Tasker has not instructed you to use either Open or Direct, most Viewers choose to use an Open Collector.

OC

5

cold

windy

Silicon

Vapour

red

listless

frenzy at one point

elongated

ridges

elevated

smells like peppermint

oily surface

endangered

The Direct Collector

The Direct Collector is used when you want to keep the aspects described in the Scan pages separate. This can be extremely useful at times when your Scans seem disjointed in some fundamental way. Sometimes the Tasker will tell you to do a Direct Collector.

When you use the Direct Collector, you are instructing your subconscious mind to continue to keep the central aspects described completely separate.

Step 1: On a clean piece of paper, write the page number in the upper right-hand corner.

Step 2: In the upper middle portion write the abbreviation DC. This stands for Direct Collector.

Step 3: On left hand side (right side if left-handed) write S1 and underline it.

Step 4: Keeping Scan 2 and 3 separate from Scan 1 and turned face over on the table, take only Scan 1 face up and run your non-dominant hand over the Part C: sketch.

Step 5: Under S1 write a column of sensory, emotive, psychological, and low-level conceptual data that relates only to the sketch on Scan 1.

Step 6: When you have completed your column of data under S1, turn Scan 1 over and take out your Scan 2 page.

Step 7: In the center of the Collector page, write S2 and underline it.

Step 8: Using your second Scan page, run your non-dominant hand over the Part C: sketch.

Step 9: Under S2 write a column of sensory, emotive, psychological, and low-level conceptual data that relates only to the sketch on Scan 2.

Step 10: When you have completed your column of data under S2, turn Scan 2 over and take out your Scan 3 page.

Step 11: On the right-hand side of the Collector page, write S3 and underline it.

Step 12: Using your third Scan page, run your non-dominant hand over the Part C: sketch.

Step 13: Under S3 write a column of sensory, emotive, psychological, and low-level conceptual data that relates only to the sketch on Scan 3.

You should have roughly twenty perceptions written for each column in a Direct Collector. More is always better.

(See Direct Collector template on the next page.)

DC

5

s1

red
magnetic
pulsing
moving to and fro
silky smooth
jumbled together

s2

blue
whisper
solitude
even
gritty feel
flower smell

s3

gray
cool
sphere
gentle
static
no sound

General Sketch

After you have completed your Collector page, move on to the General Sketch.

You start this section with a clean piece of paper, in landscape mode - wider than it is tall.

Step 1: Put your page number in the upper right hand corner. You should be at page 6 if you have done three Scan pages plus the Header-Transit page plus the Collector.

Step 2: In the upper center of the page, write the initials GS, which stands for General Sketch.

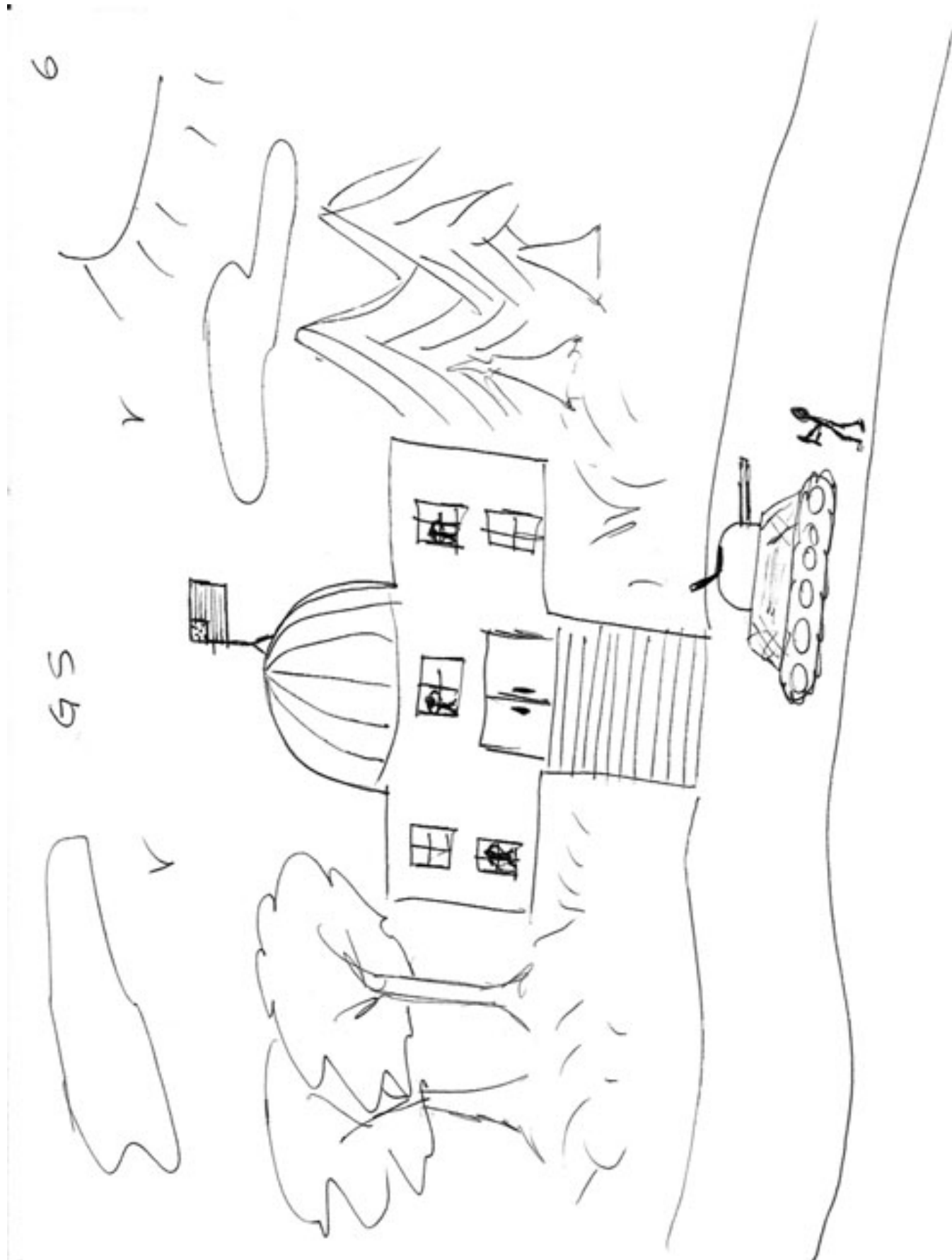
The General Sketch is where you combine all the aspects of your objective into a comprehensive, detailed sketch. You should allow yourself some time to put these pieces together. The General Sketch should never be rushed.

Thus far in the session, the sketches drawn have been simple and intuitive. The General Sketch needs to show detail and purpose.

Step 3: Review all the data you have written up to this point. First consider your Scans. Take the elements you have already drawn in your Scans and intuitively place them where they belong, and in what relationship to each other, in your General Sketch. You need to use your intuition to combine the individual sketches into one sketch.

Step 4: Now you can begin sketching and combining aspects together, adding new elements as they arise, making sure to label any movement or activity. You can close your eyes during this process in order to see images, or you can keep your eyes open and draw what you intuitively know is present from your probing. Follow the sketching method that makes the most sense for you.

(See the General Sketch template on the next page.)



Example 6: General Sketch Template

The Matrix

The next section of the Remote Viewing session is called the Matrix. Until this point, the Viewer has been getting simple impressions of what is occurring at the objective. There has not been a way to consolidate and meld data together in a way that enlightens the Viewer. The Matrix section is designed to teach the Viewer to look for different types of high level data while forming more fully conscious thoughts about what is present at the objective.

First take a clean sheet of paper and place it in front of you in landscape mode. Put the next page number in sequence in the upper right hand corner of the page. Then write the letter "M" in the center top portion of the page which stands for Matrix. Next write the following letters from left to right and then underline the entire group. Let's go through the definitions for the letters:

- "S" stands for "Sensory" data. Sensory data are all the data that pertains to the five senses, such as colors, textures, smells, tastes, sounds, and temperature. Some examples of Sensory data are:

Hot
Red
Gritty

Bird Chirping
Oily smell
Bitter

- "M" stands for "Magnitudes." Magnitudes are how much or how many of something, including relative dimensions. Some examples of Magnitudes are:

Tall
One
Few

Fat
Five Dozen
Some

- "T" stands for "Topological" data. Topology means the surface curvature of an object or place. If you run your hand along the surface of something to feel the shape or the curve of it, that would be the topology. Some examples of Topology are:

Square
Ridged
Triangle

Oval
Pointy
Beveled

- "E" stands for "Energy" data. Energy data are the data that pertain to any type of action or change, including types of energies. Some examples of Energy data are:

Vortex
Electromagnetic

Spinning
Biochemical

- "Em" stands for "Emotionals." Emotionals are the emotions or psychological states of the people, places, and/or things at the objective. Some places have emotional "vibes". These emotions are NOT the Viewer's emotions. Some examples of Emotionals are:

Love
Anger
Concern

Peaceful
Lonely
Sadness

- "P" stands for "Physicals." Physicals are all people, beings, places, and things in 3-D. Anything you can touch in some way is a physical. Some examples of Physicals are:

People
Structures
Mountains

Wood
Water
Objects

- "Pp" are "Paraphysicals." Paraphysicals are all people, beings, places, and things in non 3-D. Anything that is a real thing but you cannot touch in any way, is a paraphysical. Some examples of Paraphysicals are:

Aliens
tachyons

Ghosts
Waveforms

- "C" are "Concepts." Concepts are all idea words, words that stand for something but have no physical presence. Some examples of Concepts are:

Knowledge
Learning
Format

Religion
Desire
Magic

- "Sb" are "Symbolics." Symbolics are symbols that stand for something else. Sometimes these are visual symbols and sometimes proper names such as:

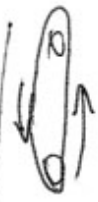


Kevin

Sharon

- "PR" are "Personal Reactions." Personal reactions are the feelings and emotions that the Viewer may have while probing the various categories. These are NOT the feelings and emotions present at the site of the objective, though they may be similar to what people at the objective feel. For example, you may have been tasked to view a disaster such as the sinking of the Titanic and you are feeling upset by what you are viewing; being *upset* would be your personal reaction.
- "V" are "Visuals." Visuals are small sketches that directly relate to what is present at the objective.

(See the Matrix template on the next page.)

S	m	T	E	^m Em	P	Pp	C	Sb	PR/V	7
mechanical sound										

load

flat surface

motion

frightened

"chills"

tank

watchers

invasion

struggle

Example 7: Matrix Template

Enter The Matrix

The first moves through the Matrix are simple. The Matrix uses a lot of the probing techniques you used in the Scan pages. It is OK to record high level data now if it comes through.

Step 1: Place the point of your pen into the first column, underneath the letter "S" and probe. Write down the first sensory bit of data that comes to mind. For example, you may probe and then sense there is something "gray" present at your objective. Write the word "gray" in the column where you probed.

Step 2: Move to the next column and drop down a line. Probe into the "M" column and ask your subconscious for the "magnitude" of the sensory information in the previous column. Write the first magnitude that you sense in the spot that you probed. Your Matrix page will have staggered data, each column a step lower than the previous column. The reason for this is to keep the progression of data clean and understandable so that when you look at your work at a later date, you will know in which order the data was presented, and so will the Analyst.

Step 3: Continue to probe each of the columns in turn, writing down your first impression in the appropriate column. All information hinges on the first "Sensory" impression. Move through each of the columns except for the last column, the PR/V column. This column is used under special circumstances only. For example, when you are probing any other column and you get a personal reaction or sense a visual, you would move over under the PR/V column on the same row where you were probing when you got the reaction or visual and record the information there under the PR/V column. Then you would go back to the next column in order and continue probing and recording data.

If you probe a column and do not sense anything, place a horizontal line there and move on to the next column.

If you are probing the Sensory column and you get both a sensory datum and a conceptual piece of information, ("gray" and "high tech") then write the sensory datum under the "S" column and the conceptual piece of information in the "C" column, but keep them on the same row, or horizontal line.

Step 4: You should pass through the Matrix twice before moving on to advanced Matrix exercises. On another clean sheet of paper do the same process one more time. It's important to keep in mind that this is still the beginning of the session. You are only on page 8 or 9 into these procedures and an average Remote Viewing session consumes around 15-25 pages.

The Matrix Exercises

Re-Visit Exercise

Any page in your Session can be probed for more detailed and higher level data from the Matrix. The Re-Visit Exercise is done at any time after you have done your first two run throughs on the first Matrix page. If you are not sure what is important in your session with which to use the Consciousness Merging techniques, you should Re-Visit your General Sketch and you will most certainly find something there with which to Merge.

Even if you know what you want to Merge with, but you intuitively feel there is more data to be gleaned from your General Sketch, take another blank Matrix template and number the page appropriately and write the letter "M" as always in the center top of the page. In the center under the Matrix header line write "GS" for General Sketch. Place your General Sketch page on the non-dominant hand side of the table. With your non-dominant hand probe the part of your General Sketch that you want more detailed and higher level data on and enter the data that comes under the proper category with your dominant hand.

Again, any page in your Session can be probed in this manner.

Consciousness Merging

You are able to merge your consciousness with any person, intelligent entity, place or thing. Quantum physics has an explanation for this, too. Everything in the Universe is connected with everything else. Given that everything has identity and everything is influenced by external forces, it follows that everything has consciousness.

And should you choose to merge with a sentient being, the protocols for Conscious Merging were designed with a "permission factor" built right in. This is how; if you Shift with a sentient being and start to get data right away, without any resistance, then that being has given you permission to proceed with the next phase, Focus. If while in Focus phase you again get data right away, no hesitation, then that being has given you approval to proceed with a Merge. And while in Merge phase, the same holds true. As long as you're getting data then you have permission to proceed by default. If at any phase you get enough resistance or hesitation to be significant to your intuitive mind, then you may not be getting permission and you should not proceed to the next phase, yet. Try your question in another way until you start getting data. After two or three attempts, if you're still getting resistance, then disconnect from that phase (see instructions below).

After completing your first two run throughs of the Matrix, go through your Session and pick out any data or visuals that intuitively seem intuitively important to the objective. Select several data/visuals for your exercises. Then take out another Matrix template and set it up appropriately.

There are three phases to Conscious Merging...Shift, Focus and Merge. To explain the process we will use an analogy of a human as the subject below, but remember you can apply this technique as well to places (i.e. a rainforest, a battlefield or The Moon) or things (i.e. a computer, an automobile engine or even a statue).

Phase One: *Shift*

Shifting is always done first and is usually a movement exercise of shifting your perspective. Shifting is like approaching a stranger in your new neighborhood. You would like to meet a new person and see someone approaching. You first make eye contact and get within a comfortable range and stop in front of each other. As long as they don't walk around you, or ignore you, then you would naturally proceed to the next step of introducing yourself, which we call "Focus" in this exercise (see below).

Action: From the data you collected in your full session so far, decide which part of the data on which you would like to perform the Shift exercise. Write out your Shift statement just below the Matrix header and then probe for the answers below your Shift statement with your pen. When you are confident you have received all data relating to your statement, write it out in paragraph form in the area in which you have just probed.

Some examples of Shift statements are:

Shift 10 feet closer to the tall woman in OC and describe.

Shift 500 feet above the structure in S1 and describe.

Shift 360 degrees around the city in GS and describe.

Shift to the beginning/ending of the event in S3 and describe.

Shift inside The Moon and describe.

Phase Two: *Focus*

Focusing is like shaking the hand of this new neighbor to whom you have already shifted with. It is done in order to create an initial bond and trust. You have just successfully "Focused" upon this person.

Action: Write out your Focus statement just below your data collected from the Shift phase, and then probe for the answers directly below your Focus statement with your pen. When you are confident you have received all data relating to your statement, write it out in paragraph form in the area in which you have just probed.

Some examples of Focus statements are:

Focus on the planet Mars and describe.

Focus on the round structure in GS and describe.

Focus on the cabinets inside the structure in S2 and describe.

Focus on the motivation of the male subject in DC and describe.

Focus on the intense energy and describe.

Herein lies your intuitive skills. If you are performing the Consciousness Merging technique with a human, for example, and feel intuitively that the data you just collected in your Focusing exercise was given freely and without reservations, then you have permission from that person to proceed with the Merging exercise as described below.

Phase Three: *Merge*

Merging is like getting inside your new neighbor's mind now that you have approached him, shaken his hand to gain his trust, and received permission to "come inside". Imagine that you are now able to become that new neighbor. This is a successful merging of two conscious beings.

Action: From the data you collected by Focusing, decide which part of the data with which you would now like to Merge. Write your Merge statement just below the Focus data (if you still have room), and then probe for the answers below your Merge statement with your pen. When you are confident you have received all data relating to your statement, write it out in paragraph form in the area in which you have just probed.

Your statements will become first person now. For example, if you are choosing to Merge with a human, you will find yourself describing this person thusly; "I am tall and thin. I have an interest in science and I would like to finish this experiment before the funding runs out." You have become, or Merged, with that person. Write questions that you want answered on the page and then probe directly below your question for the answer, and then write it in first person.

Some examples of Merge statements are:

Merge with the tall, dark male in S3 and describe.

Merge with the pyramidal structure in GS and describe.

Merge with the Lagoon and describe.

Merge with the palm trees in GS and describe.

When done, write "Un-Merge with the (*fill in the blank*)" in order to disconnect your consciousness from the person, place or thing. Then proceed to your next selection to start the process over again.

Suggestions

- In order to get enough rich, high level data for the analysis to be most successful, you will need to select several kinds of data/visuals with which to apply the Matrix Exercises described above.
- Tapping: This is a method to keep the conscious mind busy while probing for longer than one second in the Matrix (only). When you are probing under your Conscious Merging statements you will sometimes need to remain for more than 1 second because of the high level of descriptions and visuals you are now obtaining. This is OK now that you are so close to the objective on the signal line. Just probe under your CM statement with the pen in your dominant (writing) hand and leave it there for up to 10 seconds. Simultaneously you will start tapping the index finger of your non-dominant hand on the table at one second intervals. You can stop the probe at any time up to 10 seconds, but 10 should be the expected maximum so that the conscious mind again has something to think about. The tapping keeps the conscious mind very busy already so that your subconscious can get the data to you more accurately and without conscious interpretation, but intending to not stay for more than 10 seconds, and tapping with a frequency of one second per tap, will allow you to stay at the objective with your pen probe for this extended period of time of 10 seconds and collect large amounts of data at once. Keep in mind that you will need to remember everything you get and be able to reproduce it on paper, another reason to keep probes to 10 seconds or less. Also, the

conscious mind gets bored after about 10 seconds and starts to analyze again. And don't forget that you can go right back to where you left off in the last probe by intending that the action "pauses". As you progress in your Conscious Merging skills you should be able to use all the functions of a remote control.

- It is highly recommend that once you Shift to go ahead and Focus and Merge. However, sometimes you may just feel that what you have just Shifted to or Focused on is not something with which you want to Merge. This occasionally happens when you are doing Unaware Viewing. In that case, you would write "Un-Shift with the (*fill in the blank*)" or Un-Focus from the (*fill in the blank*)". Basically, always remember to disconnect yourself at the level that you decided to stop; be it Shift, Focus or Merge.
- When you are done with Shift, Focus and Merge on the specific data/visuals that you selected from your session, a good idea is to now write "Focus on the most important thing I need to know about this objective and describe." Again, probe directly below your Focus statement for the answers and when you are confident you have received all data relating to your Focus statement, write it out in paragraph form in the area in which you have just probed.

Summary

Throughout your session you have been keeping your conscious mind busy so that you don't consciously try to analyze the data as it comes through. Now is your chance to analyze. The Summary is a personal analysis of your session but is not included in the actual analysis done by the team Analyst. Because your conscious mind knows that it will get this chance when you are done with the Matrix exercises, it will be easier to keep from analyzing the data during your session.

Step 1: Start with a clean sheet of paper and put the next page number in sequence at the top right corner of the page.

Step 2: Write "S" for Summary at the top middle portion of the page.

Step 3: Review your Session from the Survey through the Matrix.

Step 4: In your Summary you can include drawings, feelings, verbal descriptions, anything to describe the objective until you run out of things to write. Describe everything you remember in paragraph form, tell a story.

Step 5: When you are done with the Summary, at the bottom middle of the page write "End of Session". This signals the subconscious mind to stop sending you data on the objective you just Remote Viewed.

Post-Session Clearing

Grounding

After a Remote Viewing session you can now ground yourself and come back to present time and to this reality. This brings you to the "here and now."

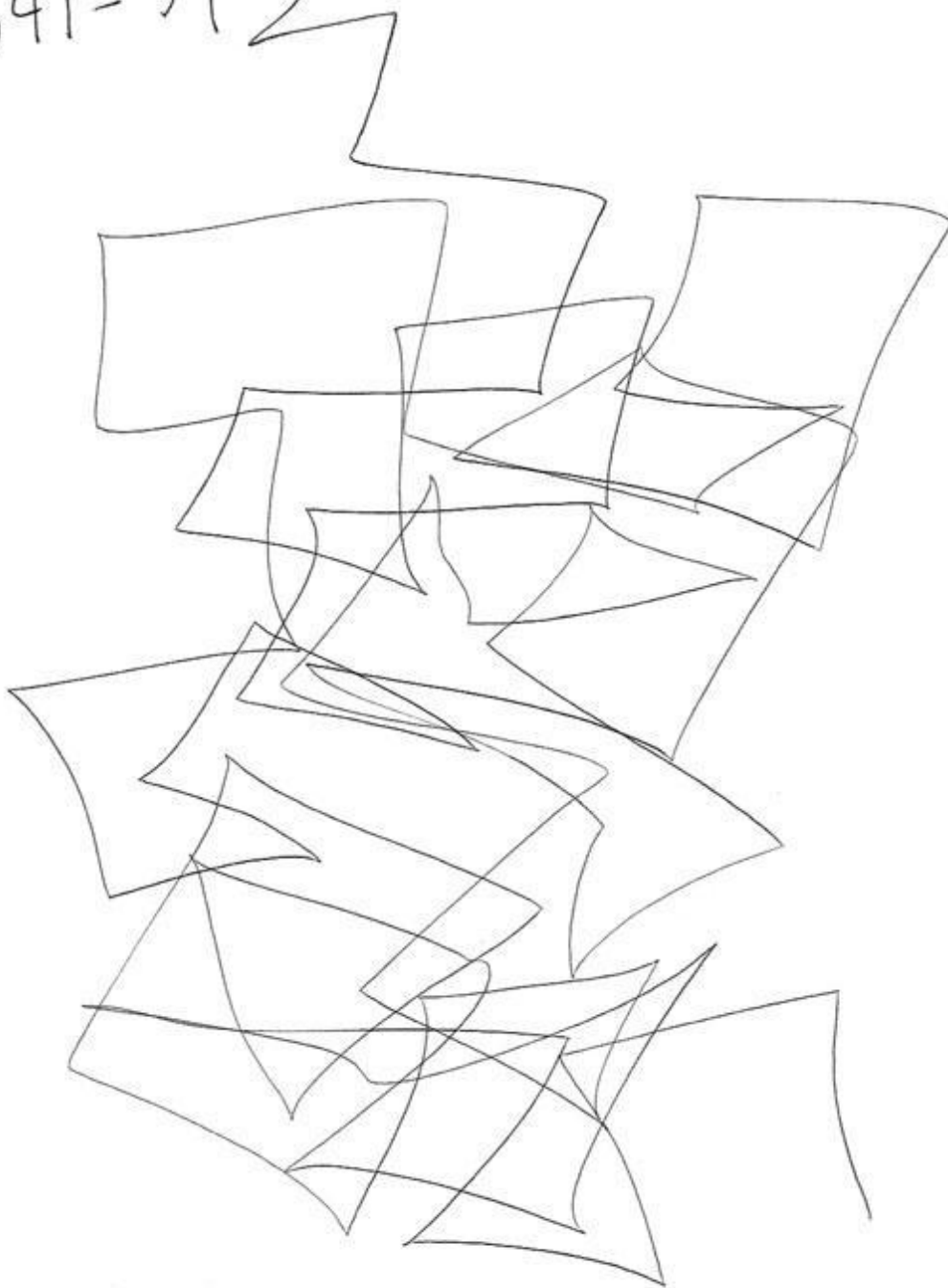
Reverse Transit Line

Whenever you have finished your Session, whether it be in the middle (because you were too tired to continue) or after Summary, you always write "END OF SESSION" at the bottom of the page. This is the only method that is taught by the various public schools of Remote Viewing to disconnect you from your session. However, this does nothing to actually prevent any negative influences from sticking with you which can last for hours after a session sometimes. It is never a permanent condition but you may have just Viewed a tragedy or something else of an extremely emotional nature and you want to disconnect yourself quickly and efficiently. This is done with the Reverse Transit Line.

Take a fresh piece of paper and write the next page number in sequence in the upper right hand corner of the page and then the Tag in the upper left hand corner. Without lifting the pen, at the end of the last segment of the last digit of the Tag, begin randomly drawing geometric shapes until you either cover the page or you feel the negative connection to you has dissolved. The geometric shapes are also done without lifting the pen in a continuous segment of straight lines in any direction. It is like creating a maze through which the session data gets lost and can not follow you back into your daily routine. You DO NOT circle the end of the line as in a regular Transit Line. You can now either proceed to the next step in your Session in sequence, or end the Session if you are not comfortable in continuing.

(See the Reverse Transit Line template on the next page.)

341-792

*End of Session*

REMOTE VIEWING ESSENTIALS

- Intense intuitive work uses up blood sugar, take some raw honey or sugar before Remote Viewing.
- The more you practice, the better you get and progress is faster!
- In early training, the Remote Viewing steps are performed slowly so that students can commit the mechanics of the process to memory. Once this is done, the speed of these steps dramatically increases.
- We all have “cycles of contact” (similar to biorhythms). Don’t think you’ve lost it if you get poor performance.
- Experience has shown that each Viewer is attracted to certain aspects of any particular objective, and not all are attracted to the same aspects. One Viewer may perceive the psychological condition of people at the objective, whereas another Viewer may focus in on their physical health. Yet another Viewer may concentrate on the physical attributes of the local environment of the objective.
- Your life experience determines the type and level of data which you retrieve when Remote Viewing. An individual session doesn’t tell the whole story, that’s why teams are formed of several persons of varying backgrounds.
- 1330 Apparent Sidereal Time (A.S.T.) is prime time for Remote Viewing and any other PSI-oriented activities. And in the month of September, not only is the mass of the Earth between you and the Galactic center, but the mass of the Sun is between you, the Earth and the Galactic Center.
- Your subconscious doesn’t “see” the way your brain does, in 2D or 3D. The more you train your subconscious the sooner it learns how to give you data. Communicate with your subconscious on an emotional level when getting feedback.
- Your subconscious can’t read or write, it connects by symbology and association.
- Your subconscious is like a child. If you teach it that Remote Viewing is a game of collection, it will play along and your results will dramatically improve.
- Remote Viewing can also be dehydrating. Be sure to drink your 8-10 glasses of water a day in order to keep hydrated.
- Remote Viewing raises your metabolism. It burns a high number of calories. Active brain scans (PET scans) taken during the act of Remote Viewing show that the brain is using many sectors at once. In order to be effective, you need to be sure that you are eating enough on a daily basis, otherwise you will suffer energy drops and lethargy, and viewing will seem like a chore.
- Some medications interfere with the ability to Remote View. Any medication acting on the Central Nervous System (i.e. antidepressants, antipsychotics) may slightly reduce the natural ability to Remote View.
- Alcohol acts as a psi inhibitor, if you consume 36-48 hours prior to viewing.
- Caffeine can enhance your powers of awareness, and make the sensations you obtain in Remote Viewing easier to describe. Colors may seem more vivid, textures more tactile. But if you are using coffee for your caffeine fix, please be sure to time it so that the height of your 'high' occurs as you complete your session. The drop that people feel after the effects of caffeine stimulation wear off can have the opposite effect on Remote Viewing.
- The only changes to your mental health that you will encounter will be those that come along with a new, wider perspective on reality! And that’s something we can all use.
-

Disclaimer: Please always follow your doctor's advice in matters of your health.

ENHANCEMENTS FOR REMOTE VIEWING

Image Streaming

"The physical entities which seem to serve as elements in thought are certain signs and more or less clear images which can be voluntarily reproduced and combined." - Albert Einstein

Since it is a goal of PSI to enhance the creative process, we present various techniques here that aid in this effort. One particular exercise that will promote whole brain functioning is known as *Image Streaming*. Doing this exercise will open up the higher cortical brain areas and allow improved communication between the subconscious and conscious minds.

The theory here is that if you are speaking aloud an experience that you are witnessing in your mind, with your eyes closed, you are actually causing the brain to make neural connections cross-hemispherically that were previously not there. In fact, most people never combine these two abilities, that of speaking while the eyes are closed in a process of visualization. Thus, the language centers on the front left brain are never cross-linked to the optical centers on the back right brain.

This technique accomplishes that neural linking. It is also important to use a tape recorder or a live person to speak these imaginings to. Listening to your own voice record your experience is a beneficial part of the process. If practiced for about 20 minutes each day, for at least three weeks, you will notice a marked improvement in your ability to process sensory information. Your ability to visualize will also be strengthened.

Technique

1. Sit comfortably with eyes closed.
2. It is best to have a live person to speak to. But if this is not possible have a tape recorder in front of you. Describe into this tape recorder every minute detail of what you are experiencing. If you are having a fantasy, describe it aloud. If you see something, describe everything about it - its shape, color, etc. If you feel a physical sensation, describe everything about it. Even if these images are nonsensical to you, verbally describe everything about them.
3. If you sense a smell or taste, describe it. If you are hearing anything in this fantasy describe it aloud.
4. Continue this description of your inner experience for approximately twenty minutes.

The focus of this exercise is to use your verbal language skills simultaneous to using your optical visualization skills. New pathways of thought will be created in the brain. By creating these new neural connections you will greatly aid your creative potential. You can also find more information about image streaming in *The Einstein Factor* written by Win Wenger, Ph.D. and Richard Poe. This book is full of techniques you can use to help develop your latent genius.

Are you a genius? Dr. Wenger replies, "...my studies have led me consistently to the conclusion that geniuses are little more than ordinary people who have stumbled upon some knack or technique for widening their channel of attention, thus making conscious their subtle, unconscious perceptions."

This awareness of subtle unconscious perceptions is the key to genius. It can be enhanced through daily practice of Image Streaming. In essence this technique is an exercise to describe a

perception or observation aloud to an external focus, such as a tape recorder or another person, and examine your perceptions as you speak. This process draws ever larger portions of unconscious thought into focused attention, which then feed back into your consciousness. To understand the full technique you need to read the book.

Brain Balancing

Your non-dominant hand is the hand with which you DO NOT normally write. Your dominant hand is your primary writing hand.

The reason we are learning to use both hands here is to establish a cross-dominant brain process. Every time you use both hands at the same time, you help your brain to be more balanced, and as a result, you can achieve a higher level of focus in Remote Viewing.

Any physical activity involving movements that cross the mid-line of the body can help your brain become more balanced. Here are just a few examples:

- Cross-country skiing
- Rollerblading
- Walking with arms swinging in rhythm with the opposite feet
- Bicycling
- Hiking
- Dancing

Below are some exercises you can try which will help you to balance your brain, outside of using Psikinesis during remote viewing.

Lazy 8s: Use a large sheet of paper and markers or crayons. Starting at the middle of the paper, draw a horizontal 8 with your dominant hand. Then draw another one with your non-dominant hand. Finally, with a marker or crayon in each hand, simultaneously draw a lazy 8 with each hand.

X Marks the Spot: Draw a big X on a piece of paper and study it. It can remind you that both parts of your brain are connected and can send messages back and forth.

Double Doodles: Using both hands simultaneously, doodle as much as you like for 3 minutes on a clean sheet of paper. Don't forget to breathe! Use different colored markers or crayons.

Hookups: Cross one foot over the other and one wrist over the other. Put your palms together, bend your elbows, pull your crossed hands to your chest and take about 10 deliberate breaths. Stay in this position until you are feeling calm and centered. This is an especially good exercise to perform before a potentially stressful event.

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archived as http://www.stealthskater.com/Documents/Skeggs_03.doc
[.pdf]

more at <http://www.stealthskater.com/PX.htm#StarChamber>

a "Crash Course" in Remote-Viewing & Remote-Influencing

by Thomas Skeggs <http://stargate-web.org.uk>

This is a short course, mainly in remote viewing to get people started.

Before we start beginning to practice **Remote-Viewing (RV)** and **Remote-Influencing (RI)**, we must first look at some important facts:

*Q. What is **Remote-Viewing**?*

A. Remote-Viewing is the ability to witness events at a distance location without physically travelling to that location.

*Q. What is **Remote-Influencing**?*

A. An apparent ability to influence machines or people without physically coming into contact with them.

Q. How do remote-viewers see distance locations or events?

A. In a nutshell, no one really knows how remote-viewing works. Tests carried out by the Stanford Research Institute and the U.S. military and Soviet scientists during the Cold War have proved that remote-viewing does indeed work. But there is currently no valid theory to described how RV, RI, telepathy, etc actually works.

My own research seem to point towards the idea that the human body emits ultra-weak **biophotons** to produce a biophysical field. This is supported by work carried out by German theoretical physicist **Fritz Albert Popp** who discovered that all living systems emit photons. The spectral distribution of biophotons appears to fall within the range of 200-800nm, making them almost invisible to the naked eye. [StealthSkater note: more at [doc](#) [pdf](#) [URL](#)]

Popp also found the photons were also surprisingly coherent. When photons become **quantum coherent**, they share information with other photons **regardless** of the distance between them. The level of quantum coherence recorded by Popp was quite high and has only been recorded in superconductors or superfluids known as a **Bose-Einstein Condensate**. A Bose-Einstein Condensate (BEC) consists of bosons [particles] which are in the same quantum state and behave like a single entity.

Popp also discovered that **DNA** emitted the most biophotons. Due to proprieties of the DNA acting like a Bose Einstein Condensate, the DNA can act as energy storage medium for the delayed coherent emission of biophotons. When coherent biophotons are emitted, they produce complex interference patterns. The more coherent the biophotons emissions, the more shaper the interference patterns are.

It is this biophoton emission which results in the formation of a biophotonic [quantum coherent] **amorphous scalar field** -- commonly known as biophysical field.

A simpler way to view this biophysical field is to view it as a biophysical **hologram** which mimics your physical body. I used the term '**amorphous**' to describe a field which has no distinct shape. And I include the term '**scalar**' to describe a field which has no overall direction (like the heat radiation from a hot body).

When a remote-viewer wants to remote view a distance location, they project this biophysical field to that distance location. The biophysical field will then shuttle back-and-forth between the distance location and the current location of the remote-viewer.

Each time the biophysical field returns to the remote-viewer, it will download bits of information on the distance location. **The "trick" of-remote viewing is training your subconscious mind to project this info into your conscious mind where you will experience flashes of information taken from the distance location. This information will be in the form of images, sounds, and smells.**

Relaxation

The first step in carrying out RV and/or RI is relaxation. It is a good idea to find a quiet location and relax in a chair or crossed legged on the floor -- whatever is comfortable. (It's a good idea to switch off all electrical equipment so the humming does not distract you. Also switch off mobile phones. Someone always seems to phone when you start doing this).

The best way to begin RV is to listen to some **music**. Classical music is quite popular. Some recommend Basque music. It actually depends on personal choice on what music you listen. I usually listen to *Enigma*, *Enya*, or *Vangelis*. Classical music includes *Sarabande Suite No11 in D minor* by Handel.

The next step is to treat this area you are occupying as a "**safe zone**". This safe zone is your place of safety where you can return to if you see something which unnerves you.

Charging Up

The next step is to charge up your biophysical field so it can be detached from your body and projected to a distance location. If you have not remote-viewed before, then this is the hardest step to overcome.

First, there is a "damping effect" which blocks out remote-viewing when you are in a standard state of mind. Dealing with stresses and strains of everyday life creates a lot of noise. So does the constant chatter or sub-vocalisation you do every minute of the day as you think what to eat, what to wear, what to drink, and when. This usually prevents your biophysical field detaching and being able to view remote locations.

You have to silence your mind and focus on the music you are listening to. Forget about the boss at work giving you a hard time. Forget about finding extra money to pay the bills. Just relax and focus on the music.

There are number of ways you can charge up and boost your biophysical field.

Russian scientists believe that other benign forms of biophysical energy -- such as bioplasmic energy -- are present within the air. So breathing deep and slowly is claimed to build and strengthen your biophysical self. Also using ionisers can be beneficial, as can relieve tiredness and reduce the effects of stress. [StealthSkater note: Dr. Wilhem Reich promoted "orgone" energy (see [doc](#) [pdf](#) [URL](#)) and Dr. Matti Pitkanen's TGD Physics allows for what is termed "plasmoids" ([doc](#) [pdf](#) [URL](#))]

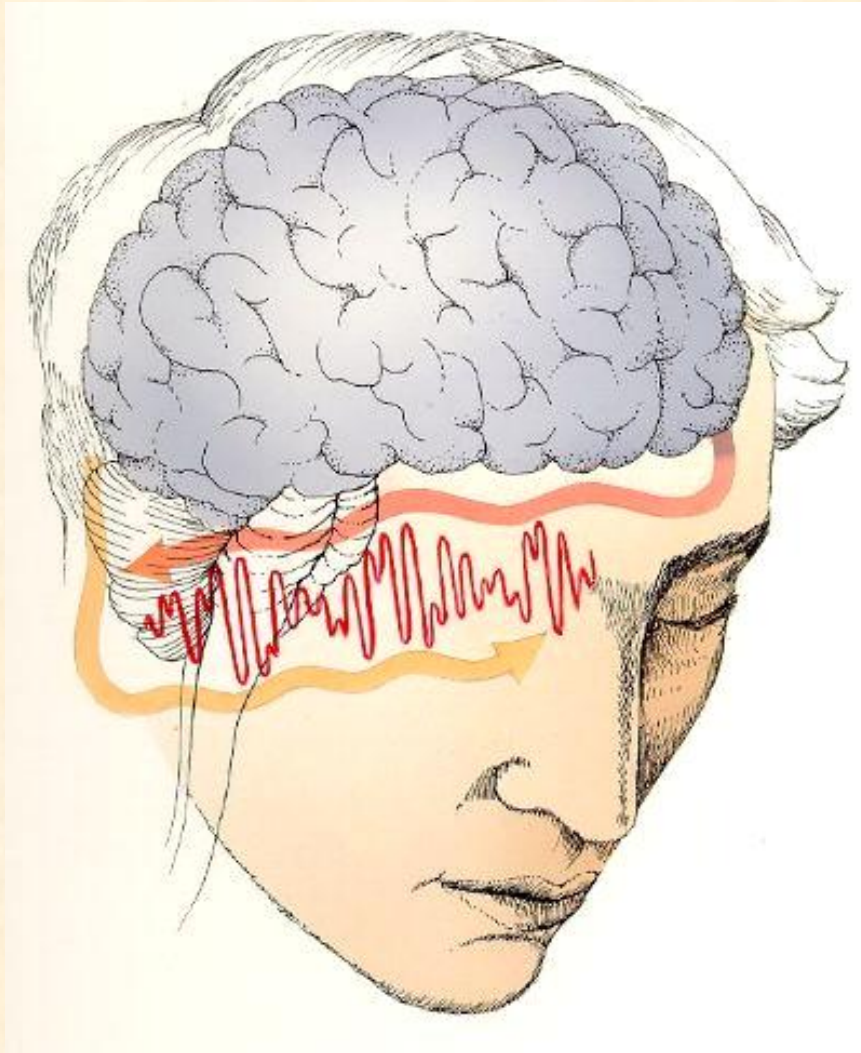


Figure One: The above diagram shows two audio waves of different frequencies (Red & Yellow) travelling inwards. The audio waves mix together and result in a beat frequency. *(courtesy the Monroe Institute)*

Next, you can use **binaural beat** CDs or cassettes and play them on a personal Walkman. "Binaural beats" is explained where 2 audio frequencies are played to the earphones. When you listen to them, your brain will mix the 2 frequencies together.

What you hear is a beat which is known as the **beat frequency**. The best tapes for RV or RI work produce a beat frequency of **4-Hz**. The amount of time you listen to the binaural beats is up to you. I recommend you switch off the Walkman when you start the next stage so you experience silence. Also, the headphones are operated by 2 electromagnets which produce 2 oscillating electromagnetic fields, which can assist with charging up the biophysical field.

Remote-Viewing

When you switch off the Walkman, think of a favorite location you have visited or would like to visit. Close your eyes and visualize that location in your mind. The image may fade as you start to sub-vocalise, so focus on an object at that favorite location.

Next, you may experience a series of flashes of vivid images. These images may be accompanied by noise. For example, if you remote-view a desert island, you may hear the waves crashing on the beach. You may hear the leaves of the palm trees blowing in the wind. It can be unnerving at first. But with practice, you can overcome the natural fear factor and start taking more details. Focus on those sounds. Look around at any trees, shrubs, and plants.

You can keep a notebook and draw sketches. When drawing sketches, draw then quickly. Don't worry if the drawing looks bad. It's a sketch you are doing, not a work of art. The idea of sketching is to quickly record the first impressions of anything which flashes into your mind when you direct your attention on to that location.

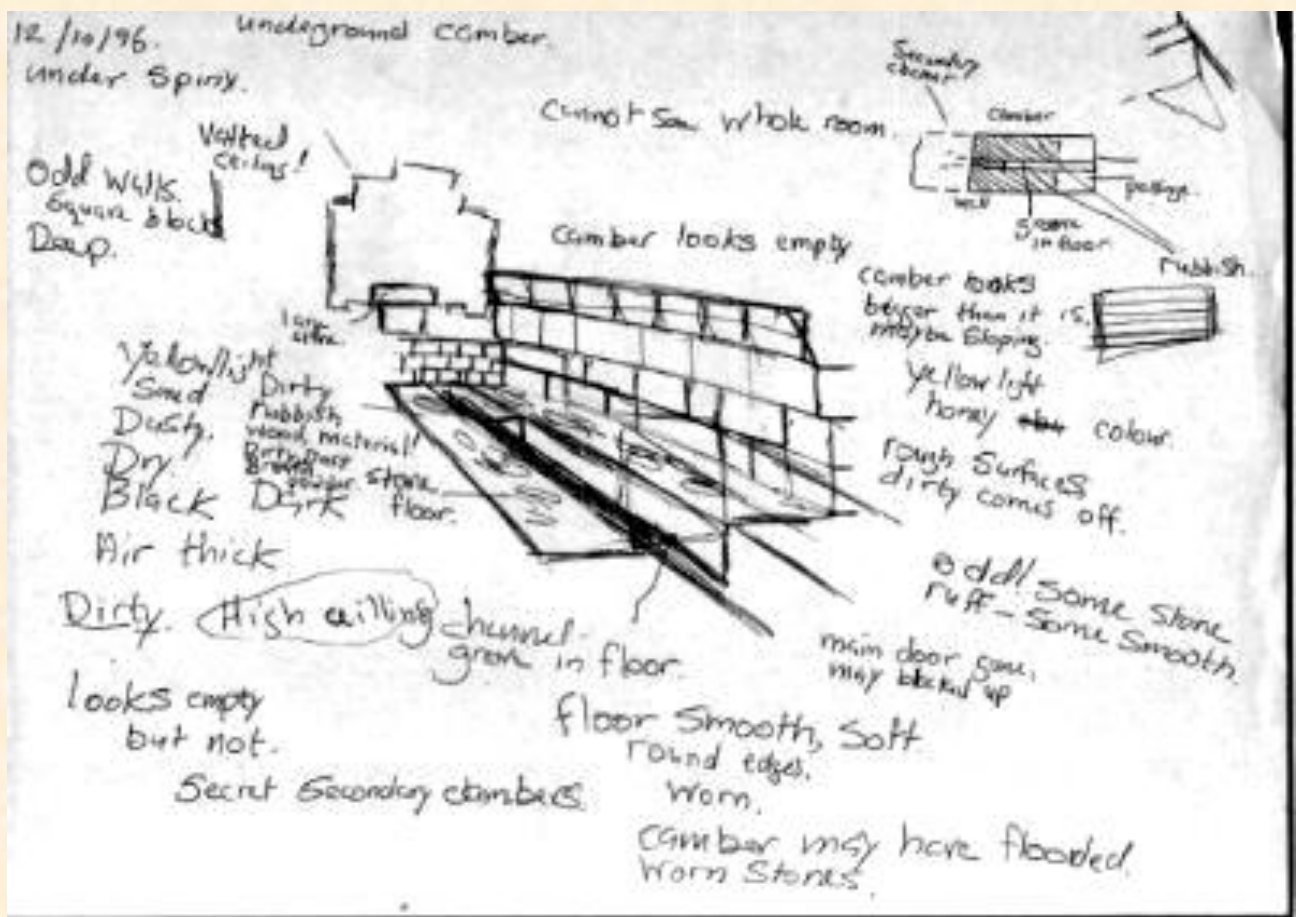


Figure Two: You can keep a record of your RV data by keeping notes and sketches. I recently found this sketch dated October 1997. It was an attempt to RV any underground structures under the Sphinx. Finding this paper means I have been experimenting with RV for hours more than I first believed. So this demonstrates the point of keeping records of your RV sessions.



Figure Two-A: This sketch shows a location which has great significance with Osama bin Laden. There are piles of stones and long narrow flags located on a rocky plateau in North-Eastern part of Afghanistan. There exists a strong connection with this site and bin Laden. But I am not 100% certain that this is his final resting place.

Also with practice, the flashes of images will get longer and you will be able to make out more details. You will be able to project your biophysical field at will or on demand when you have finishing taking notes.

If you experience **problems** remote-viewing, the main fault why people fail is that they are trying too hard. The secret is not to "force" remote-viewing. Relax and just let you biophysical do the work. You are an **observer**. And you are asking you biophysical field to visit a location. Don't "order", nor "tell", nor "force". When you are relaxed enough and your biophysical field has sufficient energy, it will do it automatically.

Another trick is to use the **cinema method**. Picture yourself sitting in your favorite cinema. The lights dim and curtains pull back revealing the silver screen. Focus your attention on the screen like you would when you go to your local cinema. Set back and relax. Pick a location you wish to remote-view and see what flashes up on the screen.

If you still have trouble remote-viewing, try listening to music again. When you start feeling tired, that's the time to remote-view.

Remote-Viewing notes

Take notes on everything you witness no matter how trivial it seems. The direction the clouds are moving, the color of sand and sea. Is the sea calm or rough? Are there any plane contrails? Are there any boats offshore? Are there any beach huts or signs of life?

Another common pitfall of remote-viewing is that you will make mistakes. For example, you can remote-view a local location. Take notes on what you see. Then physically visit that location and see how much you match up with your notes. You may be surprised how much you match up. But there are sceptics who will believe remote-viewing only works if someone produces a score of 100% accuracy on-demand. That is impossible! They set their expectations too high, and people will "fail" by those criteria. **[StealthSkater note: Tom practices what he preaches. He visited Montauk to see how his scans matched up => [doc](#) [pdf](#) [URL-doc](#) [URL-pdf](#) . More on remote-viewing limitations at [doc](#) [pdf](#) [URL-doc](#) [URL-pdf](#)]**

When you remote-view and take notes or do sketches, stick to what you see in your mind. Draw it out quickly. The first impressions are the most accurate. Avoid using your imagination to fill in blanks. If you notice any info is missing, leave it blank -- don't guess. Or you'll end up jumping from one wrong assumption to another. This is known as "**Peacocking**".

Avoid the temptation to "analyze" what you witness because this may influence your RV results. Tests in America have shown that analysing what you see when remote-viewing causes a real drop in accuracy of the information. This is known as "***analytical overlay***".

If you are unable to write down or sketch out what you see, this is known as "**confusion break**". If you are a novice, you may experience a lot of this. If you do, stop remote-viewing for the day and try again later.

Some remote-viewers report that when searching for some objects, the objects appear to give off a "**glow**". Some reported seeing nuclear weapons producing a green glow; people may produce a mainly golden orange glow; and energy sources may produce a blue-white glow. The reason for this is the information collected by your biophysical comes via your subconscious mind and may project **subtle cues** to highlight the objects you're seeking. With practice, you could instruct your subconscious mind to overlay false color images into your conscious mind. It's very much like viewing objects through a thermal imaging camera so you can easily identify objects quickly and how they relate to the surrounding environment.

But how your subconscious mind projects data into your conscious mind will vary from individual to individual. Some report seeing just in black-and-white. Others report seeing in color. Others may report hearing no sounds at all.

If you have trouble remote-viewing, you can round up what you experience into single keywords. Instruct your biophysical to seek important dates.

For examples:

27, 28-1st Dec 2003

27th = "Finance" + "Business" + "News" + "America" + "President" + "White" + "House" + "Press" + "Trail" + "X-Ray" + "Internment" + "Justice".

28th = "Market" + "Chart" + "Middle East" + "Oil" + "Israel" + "Talks" + "EU"

29th = "Royalty" + "News" + "Damage" + "Effects-of" + "Travel News" + "Europe"

30-1 = "Strike" + "Ships" + "Briton" + "France" + "Talks" + "Transport" + "Union" + "Demands"

28-1st "Breaking" + "News" + "Meetings" + "Talks" + "Many Flags" + "Mountains" + "France".

29-31st "Attack" + "Probable" + "Car" + "Large" + "Bomb" + "Iraq" + "Hotel" + "Shots Fired" + "Gun Fire" + "Fire-fight" + "Helicopters" + "Evac" + "Tanks" + "Engagement". "Night-Time" + "Tracers" + "Air" + "Support" + "Marines" + "Navy" + "Offensive" + "Major".

I know it appear meaningless and it might sound wrong. But the more keywords you can write down, the better.

When you remote-view, everybody will have a unique style. And it will be up to you how you interpret the information you will receive.

RV Countermeasures

The only successful way to **prevent** remote-viewing is not by using force-field technology but -- surprisingly -- by using psychology.

It is a fairly common practice in Western society to attack or discredit people. They may use the Internet forums to ridicule suspects as being crackpots or frauds or of spreading New Age disinformation. This has the ability to induce stress in any potential remote-viewer because everyone reading that message will think that person is not to be believed. This stress will create a **damping effect**, preventing or reducing their ability to remote-view. Some who engage to discredit remote-viewers will actually make fraudulent claims and claim that their information comes from a reliable source. Usually the source is claimed to be member of some intelligence or security service which means that their info can never be challenged nor proven. Some people on forums use fictitious "Deep-Throat" characters and aliases with an important history to back up their fraudulent claims.

The solution is not to respond to any Internet forums or unsolicited e-mails.

Other remote-influencers may try to continuously project keywords like "crank", "crackpot", "loser", "nut", "loner", "lazy", "weirdo", "fool", "dreamer", "malinger", "idiot", "loony", etc. to try to induce depression in attempt to induce stress and block RV. The solution is that over time, you will come to realise that this action is a just a 'projection'. You may sense they do not mean it. They are simply projecting the words. The words lack any emotion and meaning.

Others may do the trick were a group of people will sit next to you in a public place and talk about someone [loudly] they know who is "nuts" because they do "weird" stuff.

To protect yourself from being remote-viewed by others, you can use the **bubble visualization** technique. Picture yourself in a bubble of boiling particles continuously popping in-and-out of existence. It's more effective if you focus on randomising this biophysical [Zero-Point Energy] to create a lot of "noise" in the space-time around you. To another remote-viewer, you will appear fuzzy and out-of-focus. **[StealthSkater note: can this be done electronically with white noise generators or noise cancellation technology?]**

If they try to get closer, many will be put off by the noise of the particles oscillating rapidly and randomly. You can imprint this bubble of energy by applying direct attention where you can reinforce with the action of intent to protect you from all types of remote hostile actions and intrusions.

You can also program your energy bubble to produce a signal in your conscious mind if it detects an attack or intrusion. You can program your protective energy bubble to flash up a symbol in your mind. It can be anything from an Egyptian symbol (*Ra*) or some modern symbol as long as it attracts your attention to remote intrusions.

Such intrusions are like a virus attack on your computer. And this energy bubble will act like a firewall. Persistent intrusions may have to be countered by using a remote **PK strike** against the intruders to deter them in the future.

With remote-viewing, you can gain access to the most secure installations in the World and take a peek on what going on in such places. But exercise caution when visiting such locations and be discrete about publishing your findings. Every country has its right to protect its secrets. And some countries will use any means possible to safe guard secrets from public disclosure. **Be careful!**

RV/RI Defense Systems

Some countries use hi-tech electronic defence systems to guard against RV intruders. But every electronic defence system has a weak spot. It's called an 'On/Off' switch. Black out the power to the defence system and that will render it totally useless. Such RV defense systems may include pairs of **Tesla coils** tuned 180 degrees out-of-phase to each other.

Other systems may include special **photo multipliers** which are designed to detect the photon emissions of the biophysical field belonging to a remote-viewer. If it detects an increase in photonic emissions in a room, it will sound an alarm. This system may have a high definition camera fitted to the photomultiplier. And because everyone's biophysical field is different like a fingerprint, the system can store images of biophysical fields in a database. This system appears to be under development and does not appear to be widely used. So far, it may just be at one location along the East coast of America.

Another system which maybe in use is **sensitive ion counters**. People with highly charged-up biophysical fields may interact with air at the remote location causing ionization. A sensitive ion counter may detect a small increase as a remote viewer's biophysical field enters the location. Such a system may include filters to prevent false alarms. For example, someone sticking a match, etc.

Remote Influencing

Remote-Influencing has a notorious reputation as being known as "killing-at-a-distance" where shadowy men and women can make people drop down stone dead just by applying direct attention. The truth of the matter is that RI doesn't work like that.

They are just myths. Nor is it like in the movies where someone points at a car and make it suddenly explodes in a ball of fire. Real RI is not like that. The methods used are much more subtle, and effects are measured over minutes to days or even weeks.

With RI, you can inflict some serious damage to people or property at remote locations.

But what I know about RI is that it's not advisable. The action of directing hostile intent towards a chosen target appears to produce a type of **feedback loop** which can cause you yourself some serious long-term damage. The effects of directing hostile intent at a target thousands-of-miles away are no different from a face-to-face confrontation.

Russian Remote-Influencers' **life expectancy** was short during the Cold War. But recent info tends to suggest a radical re-think regarding the deployment and use of such people to take out targets that the authorities deemed as enemies of the State. To the Russians during the Cold War, the mission was far more important than the man.

Now Russia is in economic decline and many are leaving to seek out better pay and conditions in other countries. This has forced Russian authorities to improve pay and conditions to keep the best remote-influencers to stay put in their homeland. Also, they have reached the conclusion that each remote-influencer is a valuable asset. To force them to commit brutal telekinetic attacks shortens the life of their best remote-influencers. So such attacks against people are carried out only when absolutely necessary.

So what can a remote-influencer do? Remote-influencers can **implant suggestions** within the minds of individuals at a distance. They can influence the people when they dream during sleep. They can also -- to some extent -- influence electronic equipment. **[StealthSkater note: the Russians even loaded the audience front rows with remote-viewers when their national chess champion was playing in world competition. And the Lyn Bucanon achieved some notoriety when he "influenced" a quantum event inside a military laptop computer that led to its catastrophic failure.]**

When someone is on the receiving end of an attack, it would seem that they have had a brainwave or an idea will just suddenly appear in their mind. You do this by simply repeatedly flashing an image of the "idea" in the target's mind.

Remote-influencing appears to be most effective when the target is asleep because many remote influencers operate in the delta state of mind (4 Hz). This corresponds to the state of mind when people experience when sleeping.

Positive remote-influencing may come in the form of inspired, lucid, or life-like dreams. Negative remote influencing during periods of sleep usually come in the form of nightmares. **[StealthSkater note: more of Lucid Dreaming at [doc](#) [pdf](#) [URL](#)]**

If you charge up your biophysical field to high levels, you can cause electrical or electronic systems to fail. First, you must **bi-locate** to the remote location where your biophysical field becomes a **holographic** representation of original self. Bi-location is also where you experience the effect of actually being there. Next -- using visualization techniques -- picture in your mind seeing your biophysical self placing one hand on the device and the other hand torching something made of metal which is connected to earth. Because your biophysical self is highly charged prior to going to the

remote location, when your biophysical self touches the device, the energy will discharge into the device causing **extremely low frequency (ELF) oscillations** to produce standing waves in the electronics. The fuses or circuit breakers will trip, switching off the device.

Another trick using visualization techniques is not to affect the target electronic device as a whole. Using RV on electronic devices can disrupt sensitive electronic devices. Especially when you focus your attention not on the whole device but individual atoms which comprise the device. The act of observation can affect the device as whole. The effects are result of Quantum Theory and the observer effect, where the act of observation can affect the way quantum particles act/react/exchange information. This is most effective against microprocessors or compact integrated circuits (ICs). The bottom line is to affect the flow of electrons, not the device as whole.

I learned the above RI techniques by using RV to monitor others at work. I have not carried any such actions. I strongly advise people to refrain from carrying out such attacks.

An on-line computer test was carried out in 2001 where people were invited to 'influence' a computer-generated random number sequence of zeros and ones. In about 6-7 attempts, I produced one high score which had a score of 300-1. (I have yet repeated this test using the methods. Such on-line experiments can provide an ideal benchmark test to safely measure your success over a long period of training.)

Much of RI is overrated and appears to be designed to install a mild sense of fear and hopelessness amongst general population. It's like "voodoo" where the threat of an attack is far more effective than the attack itself.

This is why some remote-viewers and remote-influencers have a tendency to overrate their abilities (fairly common in America). The main aim is for marketing purposes rather than being malicious as they tend to market RV and RI as a commodity.

I have provided a few hints in the section on 'RV Countermeasures' section which can provide you a means of personal defense.

There is another reason why remote-influencers are not making people drop down stone dead.

In an all-out overt or even covert PSI conflict, if one side attacks the other, the other side will respond accordingly. And the conflict escalates into a full-scale conflict. Think of it as a PK Mutually-Aided Destruction (PK-MAD). Both sides run the risk of total destruction if one side attacks another.

Also, intense RI sessions can produce some troublesome **side effects** such as weight loss where you may lose up to 2 pounds during each session. You may experience aches and muscular pains. Or food cravings, mild headaches, tiredness, and mild depression. The last three may be the result of hormonal changes. The cravings for sweet or protein rich foods -- like chocolate, steak, hamburgers, or sugar -- may be due to deficiency in certain proteins. British writer and remote viewer **Tim Rifat** suggests that we may all have **PSI proteins** present within our DNA. When you take into account the work of Fritz Albert Popp., the act of intense RV and RI may cause the rapid discharge of energy which may destroy some of these proteins. The food cravings maybe the body's way of trying to repair the damage by taking in a protein rich foods. The destruction of certain proteins may also lead to chemical imbalances resulting in depression and anxiety.

This may be serious when remote-influencers are instructed or ordered to kill or seriously injure

another person. It's not just a question of violating ethics or morals. It's the intense act of 'destroying' which may cause serious damage to the remote influencers' DNA resulting in fatal diseases like cancer.

RI Charging Techniques

To do RI usually requires your biophysical field to be **boosted electronically** so it can over power any other biophysical field belonging to someone else. Having a highly-charged biophysical field means you can also overpower or influence computer-or-electronic based equipments, from causing small-short brown outs and minor errors to complete systems crashes and failures.

The Russians have carried successful experiments using with electronic devices like Tesla coils or powerful magnetic fields which can boost the biophysical field. The home experimenter can just be happy with the oscillating electromagnetic fields produce by a good set of headphones. Remote-viewers usually enter a altered state of consciousness and conduct remote viewing when in a light alpha to theta state.

Remote-Influencers operate in theta or even a delta state (4 Hz). Delta is associated with being in a dreaming state. This is why the best remote-influencers are most effective when the target person that they wish to influence is asleep (or in delta state). **[StealthSkater note: if you ever get a chance to watch the movie "Dreamscape" starring Dennis Quaid, this is exactly what happens. Buddy Ebsen portrayed the U.Sx President who was the target of an assassination by a remote-influencer.]**

Another trick is to use the ultimate form of a **psychotronic generator** -- the Earth's geo-electric and magnetic fields -- by synchronizing with the Earth's geo-electromagnetic fields such as a **Schumann resonance**. One important fact about the Schumann resonance is that it varies from location-to-location around the World. Due to differences in attitude of the ionosphere, the Schumann resonance has a fundamental frequency of 7.8 Hz. In other parts of the World like the East coast of America, it's closer to one of harmonic frequencies of 12 Hz. Some also suggest when you sync to Schumann, your body and biophysical field merge with the surroundings for less than a second where it get a considerable boost. You can use flashing **light emitting diodes** (LEDS) fixed to a pair of old sunglasses and the LEDs pulsed using a square wave at Extremely Low Frequencies.



Figure Three: Glasses fixed with Light Emitting Diodes and flashed at Extremely Low Frequencies can cause entrainment where the wearer's mind is phased locked to the oscillation of the flashing lights.

This will reset your biological clock and this will allow you to become synchronized with the Schumann resonance. *(The above unit was purchased from New Age Electronics).*

Some will claim that flashing lights will induce epilepsy and cause hallucinations. But new research being carried in universities around the World has also shown that units like one pictured above can help reduce the effects of jet lag and help treat some forms of depression.

Another trick is (if you do not have access to large psychotronic generators used in RV or RI work) you can use remote viewing to charge up your biophysical field by sending it to a sacred site or a natural place of power like **Stonehenge** or **Avebury**. When you do this, you are tapping into the World's biophysical field which is claimed to be the sum of all the biophysical fields on the Planet. This collective biophysical field is commonly known as "**Gaia**".



Figure Four: Remote-Viewers & -Influencers can link up with the Earth's biophysical field by tapping into ancient or sacred sites like Stonehenge.

Notes on Remote-Influencing

One peculiar sensation you may experience when tapping into natural psychotronic or biophysical generators like standing stones is that you may experience being everywhere at else at once, instead of just being where you are. It's a strange feeling which you can only experience, and it's too difficult to explain. The downside is that this effect can be commonplace -- meaning it's hard to focus on the Present when you feel you are also occupying the Past, Present and Future all at once. It seems the boundaries which clearly separate time intervals breaks down. Yet the rational ability to deal with most basic every day tasks remains intact.

My personal favorite forms of natural biophysical generators are the **crystal skulls**, which may be responsible for some of the peculiar sensations described above. Most of the skulls appear to have a benign feel to them. But one in particular is a killer.

I'm referring to the crystal skull in the Smithsonian. And I suggest you don't RV this one. During one session last year, I linked up with 2 crystal skulls and a stone circle.

With crystals, you can project your biophysical field through the crystal. The crystal acts a bit like a prism which can split and enhance your biophysical field into various Fourier wave components. If you project your biophysical field through 2 crystals, it creates **quantum interference patterns** like you find in the Young's [double slit] experiment.

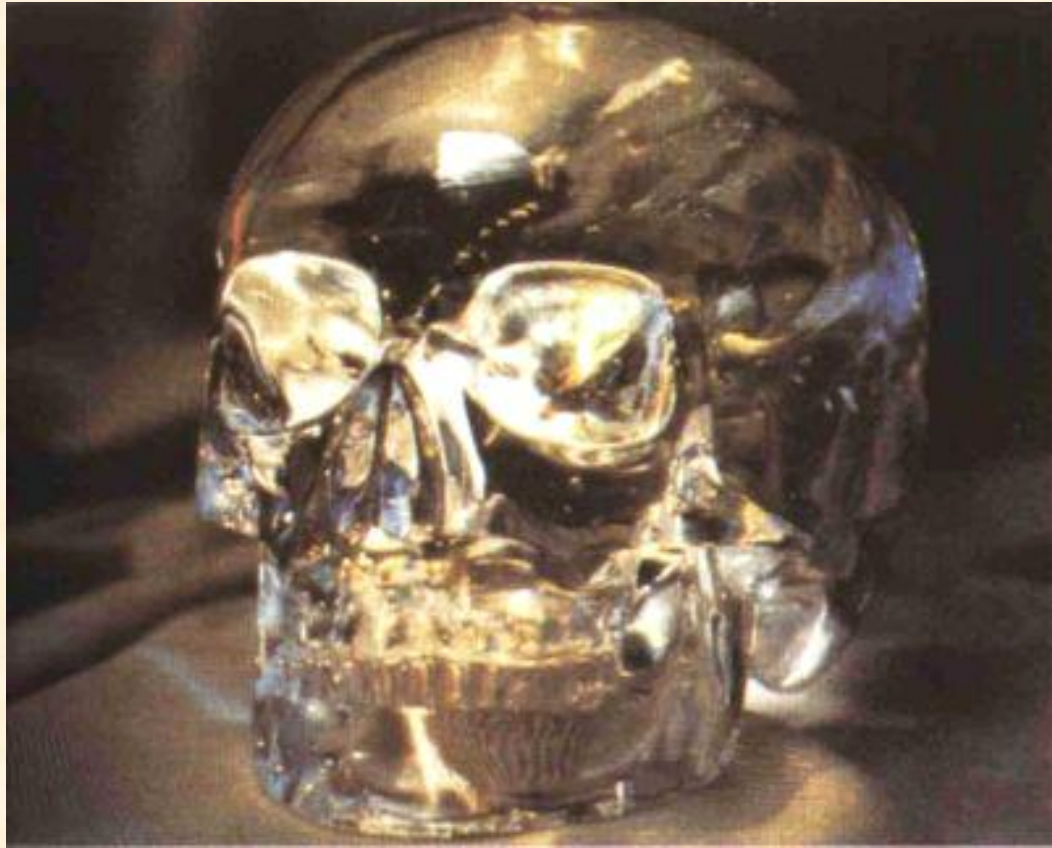


Figure Five: The Mitchell-Hedges Skull found in South America in 1920s.

And because the crystals are located at different places in space, the wave components will arrive at slightly different times at the target location. Very much like projecting a **hologram**. **[StealthSkater note: be sure to read about projecting real-time holographic images using Tom's "Star Chamber" at [doc](#) [pdf](#) [URL](#)]**

Positive Remote-Influencing

Not all remote-influencing is bad. You can use direct attention to **heal-at-a-distance** which is more beneficial to the individual you wish to help. Not only that, but it's also beneficial to person using RI to heal. The power of prayer has always been associated with the power of God. Yet the fundamental core principle in remote-influencing is not the power of God but rather the power of direct attention. The actual **act of intent**, which is the prime mover behind the power to heal (or even kill) at a distance. The action of emotion can also have a greater effect on the results of remote-influencing. Especially if you "feel" for the person you're willing to help or assist. There are some drawbacks here, too, with remote-healing. Some people's ailments may be so advanced that they may be beyond saving. To destroy a serious and advanced case of cancer can result in the death of individual. There are some things in Life that even the best remote-influencers can't stop; and that is the natural order of events regarding Death.

If someone attacked a remote-influencer, this would trigger an emotional response, producing a greater effect when mounting an RI counterattack. But people should exercise caution because some will try and provoke a response so they can justify the full use of force to destroy you. Which is a classic bully boy's tactic (a popular technique in America). It seems the rules of RI point to the idea that you can carry out a counterattack. But RI seems to be destructive against those who carry pre-emptive RI or unprovoked strikes. Some may try to provoke you into launching an attack so they execute a

counterattack.

Russians remote-influencers are something else. They can use false flag techniques where they project a false [telepathic] image of being from another country. They carry out a small-scale RI attack against the target. And the victim remote-influencer will respond by counterattacking soft targets in that country. The remote-influencers in that country will respond and launch an attack against the victim remote-influencer. And the Russian remote-influencers sit back and enjoy the fun, saving their remote-influencers from carrying out a direct attack. They provoke others to do it for them. Which is rather cunning, don't you think? With logic like that, you see why they so good at chess. **[StealthSkater note: rumors regarding the telepathic abilities of the grey ET aliens have always been that they can project false images to a remote-viewer when they detect they are being scanned. That is why it has proven so hard to "get the goods on them".]**

The Power of Self-Believe

When you practice remote-viewing, it will result in the production of feedback loops where successes will boost your confidence in yourself and lead to getting better results. The downside as to why many Westerners make poor remote-viewers is that the capitalistic version of success usually leads to arrogance. And good RV and RI results are not product of arrogance. RI and RV are the product of self-belief.

Remote-viewing is founded on the principle of self-belief which can only come from practice and patience. Many Westerners generally lack the patience. So continued practicing and patience will pay off in the long run. There are no fast track or quick-fix program to remote-viewing. It takes time. So practice.

Summary

What I have written provides a basic introduction to remote-viewing and -influencing. And I wish to express that I only disclose this data for information purposes only. I strongly advise people to exercise some discretion and reframe from carrying out such attacks.

I cannot keep stressing enough that **remote-viewing requires practice and patience.**

You will make mistakes-some maybe serious. But don't be put off by your mistakes or by anyone who tries to belittle you. Practice and patience will pay off in the long run.

Appendix One

Basic RV Protocol

Step One

- Practice relaxation techniques.
- Listen to music.
- Use Binaural Beats.
- Charge up your biophysical field.
- Breathing exercises.

Step Two

- Clear your mind
- Silence any internal chatter or sub vocalisation.
- Use visualization technique to picture the target location in your mind.
- Keep written notes of your experiences.

Appendix Two

Basic RI PK-Strike Protocol

Electronic

Step One

- Use RV Protocol to seek out location of target.
- Once target has been found, examine the target and search for weaknesses.

Step Two

- Charge up your biophysical field using electronic means.
- Use relaxation techniques
- Focus attention on target's weak point.
- Use visualization techniques-see target failing.
- Repeat visualization techniques until target does fail.

Appendix Three

RV/RI Countermeasures

Step One

- Use visualization technique to imagine being inside a bubble of energy.
- Focus your direct attention on this bubble to reinforce that no harm will come to you by other remote-viewers or remote-influencers, etc.
- Program your energy bubble to produce a signal in your conscious mind if it detects an attack or intrusion.

Appendix Four

RV using Keyword association

27, 28-1st Dec 2003

27th = "Finance" + "Business" + "News" + "America" + "President" + "White" + "House" + "Press" + "Trial" + "X-Ray" + "Internment" + "Justice".

28th = "Market" + "Chart" + "Middle East" + "Oil" + "Israel" + "Talks" + "EU"

29th = "Royalty" + "News" + "Damage" + "Effects-of" + "Travel News" + "Europe"

30-1 = "Strike" + "Ships" + "Briton" + "France" + "Talks" + "Transport" + "Union" + "Demands"

28-1st "Breaking" + "News" + "Meetings" + "Talks" + "Many Flags" + "Mountains" + "France".

29-31st "Attack" + "Probable" + "Car" + "Large" + "Bomb" + "Iraq" + "Hotel" + "Shots Fired" + "Gun Fire" + "Fire-fight" + "Helicopters" + "Evac" + "Tanks" + "Engagement". "Night-Time" + "Tracers" + "Air" + "Support" + "Marines" + "Navy" + "Offensive" + "Major" + "IR Images on TV". "War" + "Ships".

29-31st "Israel" + "Man" + "Chest+ Ammo Belt" + "Glasshouse" + "Restaurant" + "Collapse" + "East" + "Main" + "City" + "Old City" + "Outside" + "By Street" + "Corner" + "White window frame" + "Door on Street Corner". "Junction" + "Road" + "Fire" + "Smoke" + "Orange vests" + "Black Hats" + "Vehicles" + "Blackened" + "Pavement" + "Blood" + "Paper" + "Field + Dressings" + "Army" + "Paramedics Aid" + "Grey" + "Stone" + "wall" + "Prophets" + "By The" + "Blood" + "On the Prophets" + "Death" + "Stop" + "The" + "Date" + "Is Now".

23/11/03. Technique ERV. Music used -*State of Independence* by Jon & Vangelis. RV Crystal skull for 29-31st Only. No electronic charging. The crystals make you say funny things which have no meaning in the present. But they make sense in the future.

27th-29th carried on 21/11/03. No Music-No electronic charging.

I know it appears meaningless and I will it get some wrong. The more keywords you can write down, the better.

if on the Internet, Press <BACK> on your browser to return to the previous page (or go to www.stealthskater.com)

else if accessing these files from the CD in a MS-Word session, simply <CLOSE> this file's window-session; the previous window-session should still remain 'active'

Scientific Remote Viewing®

by

Courtney Brown, Ph.D.

(Version 3.5)

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Scientific Remote Viewing®

An Overview

The method of remote viewing that is the focus here began to evolve in earnest in 1996 due to research that was and continues to be conducted at The Farsight Institute. This is a nonprofit research and educational institute based in Atlanta, Georgia, that is dedicated to the continued development of the science of consciousness using remote viewing as the primary research tool. I am the director of the institute. Much of the research that is conducted is available for free on the Internet at the Institute's web site, www.farsight.org.

Underpinning all of the research is the hypothesis that all humans are composite beings. This means that we have two fundamental aspects: a soul and a body. In the current jargon of remote viewing, the soul is called the "subspace aspect" of a person. The physical realm of solid matter is both separate from and connected to subspace. Once our physical bodies expire, we are no longer composite beings, and we continue our existence as subspace entities.

While we are composite beings, physical stimuli tend to dominate our awareness. This means that our five senses (taste, touch, sight, hearing, smell) overshadow the more intuitive awareness originating from the subspace side. In practical terms, this means that most people are not aware that they even have a subspace aspect. In short, soul voices are deafened by the din of our five physical senses.

In order to break through this noise, specialized techniques are required. In general, these techniques focus on shifting a person's awareness away from the five physical senses. It is not necessary to force a shift in one's awareness toward the subspace aspect. This happens automatically once a person's awareness is no longer riveted on the physical side of life.

For this reason, I advise combining the practice of remote viewing with the practice of meditation. The form of meditation that I enjoy is Transcendental Meditation (TM), or the more advanced TM-Sidhi Program. My preference is based on the fact that TM is a mechanical procedure, and it has no belief or religious requirement associated with it. The mechanics of TM are also quite stress free and relaxing. Again, these are only my preferences. Many people who participate in other programs for the development of consciousness have also learned remote viewing.

Remote viewing is a natural process of a deeply settled mind. Remote perception works best when it is not forced in any way. I have often said that the ancient seers were our first human astronauts. While in a deeply relaxed state, they let their minds roam across the fabric of the universe, and some perceived what was there with surprising accuracy.

The subspace mind, the intelligence of the soul, perceives and processes information differently from the physical mind. All evidence suggests that the subspace mind is omnipresent across space and time. It is everywhere at once. Using the capabilities of the subspace mind, remote viewing involves no more than shifting one's awareness from one place and time to another. You do not go anywhere when you remote view. You do not leave your physical body. You do not induce an altered state of consciousness. You merely follow a set of procedures that allows you to shift your awareness from one area of your intelligence to another.

As physical beings, though, we must translate the information perceived by our subspace aspects into physical words, pictures, and symbols so that this information can be conveyed to others within the physical realm. Scientific Remote Viewing facilitates this translation. Remote viewing would be impossible in the absence of the human soul, since it is physically impossible for an individual's conscious mind to perceive things without direct physical contact of some sort.

COMMUNICATION WITH THE SOUL

Soul-level communication is not as easy as you might initially think. On one level, communication using the soul is as natural as breathing. While the theoretical principles underlying how this is done are quite simple, knowing with some degree of certainty that the communication is accurate is more difficult.

Subspace information has a mental flavor that is distinctly different from that obtained from the five physical senses. It is much more subtle and delicate. For this reason, sensory input from the five physical senses needs to be kept to a minimum both immediately prior to and during a remote-viewing session. That's why one begins with meditation or other procedures to calm the mind, and then to shift one's awareness away from the physical senses.

The five physical senses are not the only hurdles confronting the remote viewer. The thinking, judgmental, and evaluative processes of the conscious mind can also inhibit success. The conscious mind can contaminate accurately perceived information. The amount of information the conscious mind has regarding the target during the remote-viewing session has to be minimized.

Information coming from the subspace mind is typically called "intuition." This is a feeling about something which one otherwise would have no direct knowledge of on the physical level of existence. For example, many mothers say they know when one of their children is in trouble. They feel it in their bones, so to speak, even when they have not been told anything specific regarding their child's situation. SRV systematizes the reading of intuition.

Using SRV, the information from the subspace mind is recorded before the conscious mind has a chance to interfere with it using normal intellectual processes such as rationalization or imagination. With nearly all physical phenomena, a time delay exists between sequential and

causally connected events. For example, when one turns on a computer, it takes awhile for the machine to boot up. When the institute teaches remote viewing to novices, we exploit the fact that there is approximately a three-second delay between the instant the subspace mind obtains information and the moment when the conscious mind can react to this information. The subspace mind, on the other hand, apparently has instantaneous awareness of any desired piece of information. In general, the novice viewer using SRV protocols moves steadily through a list of, say, a few hundred things at basically a three-second clip for each one. The tasks carried out in the protocols are carefully designed to produce an accurate picture of much of the target by the end of the session.

It is crucial to emphasize at this point that there must be no deviation from the grammar of the protocols. This is particularly true for novices. If there is a deviation, one only has to be reminded that it is the conscious mind that designs this deviation. When this happens, the subspace mind loses control of the session, and the data from that point on in the session are often worthless.

TARGET COORDINATES

Scientific Remote Viewing always focuses on a target. A target can be almost anything about which one desires information. Typically, targets are places, events, or people. But advanced viewers also work with more challenging targets.

An SRV session begins by executing a set of procedures using target coordinates. These are essentially two randomly generated four-digit numbers that are assigned to the target. The remote viewer does not know what target the numbers represent, yet extensive experience has demonstrated that the subspace mind instantly knows the target even if it is only given its coordinate numbers. The remote viewer is not told the target's identity until after the session is completed.

When I remote view, the only thing I am given prior to the beginning of my session is a fax or an e-mail from my "tasker" telling me the target's coordinates. The tasker is someone who tasks or assigns a target. For example, if the target was the Taj Mahal, I would not be told to remote-view the Taj Mahal, since this would activate all of the information held by my conscious mind regarding this structure, meaning that I would have a difficult time differentiating the remote-viewing data from memories or imagination. Instead, the tasker would tell me that the numbers were, say, 1234/5678. My conscious mind would not know what target is associated with these numbers, but my subspace mind would know the target immediately. A productive session would then include good sketches of the structure, or at least aspects of the structure, together with written descriptive data of the building and its surroundings, including people who may be in or near the building.

THE SRV PROTOCOLS

Scientific Remote Viewing has five distinct phases, which follow one after the other during an SRV session. In each phase the viewer is brought into either a closer or an altered association with the target. SRV is performed by writing, on pieces of plain white paper with a pen, sketches and symbols that represent aspects of the target. The viewer then probes these marks with the pen to sense any intuitive ideas. Since the subspace mind perceives all aspects at once, probing a mark is a way of focusing attention on the desired aspect.

The five phases of the SRV process are as follows:

- Phase 1. This establishes initial contact with the target. It also sets up a pattern of data acquisition and exploration that is continued in later phases. This is the only phase that directly uses the target coordinates. Once initial contact is established, the coordinates are no longer needed. Phase 1 essentially involves the drawing and decoding of what is called an “ideogram” in order to determine primitive descriptive characteristics of the target.
- Phase 2. This phase increases viewer contact with the site. Information obtained in this phase employs all of the five senses: hearing, touch, sight, taste, and smell. This phase also obtains initial magnitudes that are related to the target’s dimensions.
- Phase 3. This phase is a sketch of the target.
- Phase 4. Target contact in this phase is more detailed. The subspace mind is allowed significant control in solving the remote-viewing problem by permitting it to direct the flow of information to the conscious mind.
- Phase 5. In this phase the remote viewer can conduct some guided explorations of the target that would be potentially too leading to be allowed in Phase 4. Phase 5 includes specialized procedures that can dramatically add to the productivity of a session. For example, one Phase 5 procedure is a locational sketch in which the viewer locates a target in relation to some geographically defined area, such as the United States.

Categories of Remote-Viewing Data

Remote-viewing data can be obtained under a variety of conditions, and the nature of these conditions produces different types of data. There are six different types of remote-viewing data, and there are three distinguishing characteristics of the various types of data. The first distinguishing characteristic is the amount of information the viewer has about the target prior to the beginning of the remote-viewing session. The second is whether or not the viewer is working with

a person called a “monitor,” explained below. The third is determined by how the target is chosen.

Type 1 Data

When a remote viewer conducts a session alone, the conditions of data collection are referred to as “*solo*.” When the session is solo and the remote viewer picks the target (and thus has prior knowledge of the target), the data are called Type 1 data.

Knowing the target in advance is called “*front loading*.” Front loading is rarely necessary and should be avoided in general, but sometimes a viewer simply needs to know something about a known target and has no alternative. Such sessions are very difficult to conduct from a practical point of view. The viewer’s conscious mind can more easily contaminate these data, since the viewer may have preconceived notions of the target. Rarely do even advanced viewers attempt such sessions. Any findings are considered suspect, and attempts are made to corroborate the data with other data obtained under blind conditions (see Type 2 data).

Type 2 Data

When the target is selected at random from a predetermined list of targets, the data are called “Type 2” data. For this, a computer (or a human intermediary) normally supplies the viewer with only the coordinates for the target. Even if the viewer knows the list of targets, since sometimes the viewer has been involved in designing the list, only the computer knows which coordinate numbers are associated with each target. It is said that the viewer is conducting the session blind, which means without prior knowledge of the target.

Type 3 Data

Another type of solo, blind session is used to collect Type 3 data. In this case the target is determined by someone (a tasker). During training, viewers may (rarely) receive some limited information regarding the target—perhaps whether the target is a place or an event. Advanced viewers are normally not told anything other than the target coordinates.

Solo sessions can yield valuable information about a target, but trainees often find that more in-depth information can be obtained when someone else is doing the navigation. This other person is called a “monitor,” and monitored sessions can be spectacularly interesting events for the new remote viewer.

Type 4 Data

There are three types of monitored SRV sessions. When the monitor knows the target but communicates only the target's coordinates to the viewer, this generates Type 4 data. These types of monitored sessions are often used in training. Type 4 data can also be very useful from a research perspective, since the monitor has the maximum amount of information with which to direct the viewer. In these sessions, the monitor tells the viewer what to do, where to look, and where to go. This allows the viewer to almost totally disengage his or her analytic mental resources while the monitor does all of the analysis.

One of the troubles with Type 4 data for advanced practitioners is that their telepathic capabilities become so sensitive that they can be led during the sessions by the thoughts of the monitors. Even slight grunts, changes in breathing, or any other signal, however slight, can be interpreted as a subtle form of leading by the monitor, which in turn could contaminate the data. To eliminate these problems, advanced monitored sessions are normally conducted under double-blind conditions, yielding Type 5 data.

Type 5 Data

For this level both the viewer and the monitor are blind, and the target either comes from an outside agency or it is pulled by a computer program from a list of targets. Sessions conducted under these conditions by proficient viewers tend to be highly reliable. The disadvantages are that such sessions do not allow the monitor to sort out the most useful information during the session. To address this limitation, scripts are often given to the monitor in advance of the session. These scripts contain no target identifying information, but they do give clear instructions as to which procedures and movement exercises need to be executed (and in what order).

Type 6 Data

These data come from sessions in which both the monitor and the viewer are front loaded with target information. This type of session was occasionally used when there were very few professionally trained viewers and monitors, information needed to be obtained quickly, and there was no one else available to task with the session. Type 6 data are rarely if ever collected these days.

THE REMOTE VIEWING EXPERIENCE

When at peace inwardly, and generally stress free, beginners perceive a target with a clarity

characteristic of, say, a light on a misty night. While there may be difficulty discerning the precise meaning and distance of a light under such conditions, there is nonetheless no doubt that a light is perceived. With experience and skill, a remote viewer can perceive all sorts of details relating to a target, just as an experienced yachtsman, upon seeing the light, can soon discern the outline of the nearby coast, and the identity of the lighthouse from which the shrouded beacon shines.

Learning how to remote view from a book is not optimal. The primary reason for presenting these methods here is not to teach Scientific Remote Viewing, but to explain it to people who want to understand and interpret remote-viewing data. Students of remote viewing must understand that the effectiveness of any procedures depends not only on the procedures themselves, but also on how well they are executed. This, in turn, depends on the quality of instruction and feedback. In a classroom, regular instructions are directed at a student's work while the initial learning process is under way (and before counterproductive habits are formed). These instructions help obtain the highest level of performance. Nonetheless, many students can achieve a minimal level of effectiveness by systematically studying the procedures presented here without the assistance of classroom instruction.

The term "remote viewing" is actually not entirely appropriate. The experience is not limited to visual pictures. All of the senses—hearing, touch, sight, taste, and smell—are active during the remote-viewing process. More accurate is the term "remote perception." Nonetheless, since "remote viewing" has been widely adopted in the scientific as well as the popular literature, it makes sense simply to continue using the current term.

When one looks at an object, the light reflected off that object enters the eye, and an electrochemical signal is generated that is transmitted along the optic nerve to the brain. Scientific studies have demonstrated that this signal is "displayed" on a layer of cells in the brain, the way an image is projected from a movie projector onto a movie screen. The brain then interprets this image to determine what is being seen. When someone remembers an object, the remembered image of the object is also projected onto that same layer of cells in the brain.¹

When remote viewing, one also perceives an image, but it is different from the remembered image or the ocular image. The remote-viewing image is dimmer, foggier, and fuzzier. Indeed, one

¹ If one remembers an object and visualizes it while the eyes are open and looking at something else, then the same layer of cells in the brain contains two separate projected images. The image originating from the open eyes is the brightest, whereas the remembered image is relatively dim and somewhat translucent, since one can see through the translucent image to perceive the ocular originating image. For those readers who would like to read an accessible but more in-depth treatment of the physiology of visual and remembered images, I strongly recommend an article in *The New York Times* by Sandra Blakeslee titled, "Seeing and Imagining: Clues to the Workings of the Mind's Eye" (*The New York Times*, 31 August 1993, pp. B5N & B6N).

tends to “feel” the image as much as one visualizes it. The human subspace mind does not transmit bright, high-resolution images to the brain, and this fact is useful in the training process for SRV. If a student states that he or she perceives a clear image of a target, this image almost certainly originates from the viewer’s imagination rather than from subspace.

This does not mean that the relatively low-resolution remote-viewing experience is inferior to a visual experience based on eyesight. Remember that all of the five senses—plus the sense of the subspace realm—operate during the remote-viewing process. Thus, it is actually possible to obtain a much higher-quality collection of diverse and penetrating data. The remote-viewing experience is simply different from, not superior or inferior to, physical experience of observation.

A remote viewer’s contact with a target can be so intimate that a new term, “bilocation,” is used to describe the experience. Approximately halfway through a session, the viewer often begins to feel he or she is in two places at once. The rate at which data come through at this point is typically very fast, and the viewer has to record as much as possible in a relatively short period of time.

Experience has shown that each viewer is attracted to certain aspects of any particular target, and not all are attracted to the same aspects. One viewer may perceive the psychological condition of people at the target location, whereas another viewer may focus in on their physical health. Yet another viewer may concentrate on the physical attributes of the local environment of the target. For example, I once assigned a target of a bombing to a group of students. One of the students was a doctor and another a photographer. After the session was completed, I reviewed each student’s work. The entire class perceived the bombing incident. But the doctor described the physical characteristics of the bombing victims closely, including all of their medical problems resulting from the bombing. On the other hand, the photographer’s session read more like a detailed analysis of the physical characteristics of the event, including an accurate description of the geographical terrain where the bombing took place.

Thus, remote viewers go into a session with what they already have—their own personalities. Advanced remote viewers balance these attractions because their training is designed to extract a comprehensive collection of data. But even under the best of circumstances, some level of individual focusing is inevitable for each viewer. For this reason, we use a number of advanced remote viewers for any given project. Each viewer will contribute something unique to the overall results, and a good analyst can put the pieces of the puzzle together to obtain the fullest analysis of the target.

So, you may ask, who should remote view?

In this field there is a distinction between natural and trained remote viewers. Natural remote viewers are generally referred to as “psychics,” or when the context is clear, simply “naturals.” Naturals typically use no formal means of data acquisition. They simply “feel” the target, and their accuracy depends on how well they can do this. Because naturals may not understand the

mechanism by which their talents are achieved, their dependency on the “feel” of the data can cause problems of accuracy. A person’s conscious mind can disguise information to make it feel right, when in fact it is not correct at all. Furthermore, since it is difficult to accurately evaluate the “flavor” of psychic data while it is being collected, most naturals have very uneven success histories.

By the end of 1997, The Farsight Institute had trained a large number of people in the basics of Scientific Remote Viewing. With this teaching experience as background, we have identified a clear pattern. Any person of average or better intelligence apparently can be trained to remote view with considerable accuracy. Certain life experiences and educational backgrounds sometimes assist in the process. In week-long introductory classes taught at The Farsight Institute, all or nearly all students have successful remote-viewing experiences, and the instructors generally expect that most sessions conducted after the third day contain some obviously target-related material.

Part of the training process is helping participants identify and interpret subspace-accessed data with increasing precision. All aspects of all targets have a particular “feel.” The novice viewers are just beginning to learn what these aspects feel like on an intuitive level.

In addition, Farsight Institute trainees who practice meditation already have a good intuitive sense of subspace. Their initial training moves quickly from learning the mechanics of SRV to the advanced discrimination between complex target characteristics. Meditators often discern new things and have more penetrating and profound remote-viewing experiences more quickly than those who do not meditate. Of course, there are exceptions: many remote-viewing trainees are very good from the start even if they have never meditated.

With this general discussion of Scientific Remote Viewing complete, we are now ready to explain the mechanics of the process and how it works. We begin this in the next chapter by explaining how we identify a target using what is called a “target cue.”

TARGET CUES

Writing an effective target cue is one of the most important criteria in remote viewing. The target cue identifies the target. It is the actual event, person, object, or whatever, that is the focus for a remote viewing session. Normally, the remote viewer is not told the target cue until after the session is completed. With Type 5 data (double-blind), the monitor also is not told the target cue until after the session is completed.

The target initial cue is given through the target coordinates. Typically, the person who tasks the session has a piece of paper on which the target coordinates and the target cue are both written. In Type 5 data situations, the tasker gives the monitor the target coordinates (normally over phone or fax), and nothing more. Experience has clearly demonstrated that the viewer's subspace mind has instantaneous awareness of the meaning of the target coordinates, and a typical session begins immediately by obtaining information directly related to the target cue.

Humans perceive and process remote-viewing data differently. For example, if someone was told to go into a room and to see what was there, they would need little additional instruction. The request to go into the room and observe is vague, yet most people would not feel uncomfortable with the request, knowing that they would probably be able to sort things out once they got into the room.

When they start looking around, they could make an inventory of the room's contents. Their conscious minds would be fully engaged as they entered the room, and most people would perform satisfactorily in this regard even if they had no prior expectations regarding the contents of the room.

With remote viewing, the viewer has minimal help from the conscious mind. The viewer cannot scan everything, evaluate the importance of all that is perceived, make logical choices as to which are the important things to observe, and rank them in order. The remote-viewing experience is more passive; the viewer perceives what is there, but the viewer has only limited evaluative capabilities. Thus, for remote viewing to be most successful, it is necessary to compensate for the relative lack of input from the conscious mind. To do this, one makes the target cue very specific with regard to what is desired from the subspace mind of the viewer.

At The Farsight Institute, we avoid excessively vague cues. For example, if one tasks a target cue of a person (say, just the person's name), then a viewer would be completely accurate if the observed data were anything that related to this person at any time in his or her life. Even a fantasy that the person had during a lunch break would qualify as accurate data. In such a situation, the choice of what to perceive is being determined by the personal preferences of the viewer's subspace mind. To avoid this problem of subjectivity, the instructions in the cue have to eliminate

as much ambiguity as possible.

Here I will present one of the more modern forms of cuing that is used at The Farsight Institute. Other cuing forms are also used, depending on the needs for the session. Neither are better or worse; they just do different things.

To task a target, one needs a “target definition.” A complete target definition has a variety of parts, but they are basically broken down into (1) viewing parameters, (2) the essential cue, and (3) a list of qualifiers.

VIEWING PARAMETERS

Viewing parameters may contain a variety of components. They typically begin with a declaration of the target coordinates. Following this is the essential cue, as it is described below. The target coordinates and the essential cue are placed at the top of the cue so that analysts who sort through large stacks of targets can identify a target by glancing at the top of the page.

Following the essential cue are two primary viewing parameters. The first is the target range. This gives general instructions as to the type of information that is permissible in the session. For example, the range typically limits the target data to only tangibles and intangibles that exist in the target. At first this may seem obvious. However, all targets bleed into other areas, and it is easy for the subspace mind to follow these smears in the data boundaries. For example, the target may be a specific person on a beach on the equator at a given point in time. But that person may be thinking about an Eskimo hunting a polar bear in the Arctic. If a viewer pursues this perception, the viewer may describe polar bears on the beach.

Then comes the second viewing parameter. This specifies the time frame of the target. Many experiments have verified that there is a complete continuum of existence with an infinite number of time lines, both past, present, and future. The subspace mind is equally capable of perceiving all of these. Thus, it is necessary to request the subspace mind to locate targets as they may exist in time frames and realities that are closely connected to our present. Following the second viewing parameter is the target cue, which includes the essential cue and the qualifiers.

THE ESSENTIAL CUE

The essential cue is normally a simple statement or sentence that describes the basic core of the target. The essential cue is both simple and direct. Sometimes a segmented structure is used in writing the essential cue. The cue has multiple parts, with each being separated by a slash (/). The first part of the essential cue is called the "primary cue." The primary cue is the major identifier of the target. Everything that follows is a refinement of this primary identifier. Thus, if the target is a known place or person, the first part must be the name of the place or person. The primary cue is

then followed by a slash and one or more secondary cues (each separated by a slash) if greater refinement of the target is required. The cue "event" is sometimes used as the *final* secondary cue to focus a remote viewer on activity at the target. Specific temporal identifiers follow the primary and secondary cues and are placed in parentheses. As a general rule, each target must have one primary cue, and nearly all targets have at least one secondary cue (as needed) as well as a temporal identifier. The format of the essential target cue is as follows:

Primary Cue / First Secondary Cue / Second Secondary Cue (Temporal Identifier)

The following are some examples of essential target cues that follow the segmented format.

Example 1

Napoleon Bonaparte / Battle of Waterloo / event (1815)

Example 2

John F. Kennedy assassination / event (22 November 1963)

Example 3

Nagasaki / nuclear destruction / event (9 August 1945)

Effective essential cues must begin with a known, not a conclusion. Errors in cue construction usually result from placing an analytical conclusion in the cue itself. The purpose of a remote viewing session is to gather data for known events so that conclusions can be made during the subsequent analysis of the data. For example, a poorly written essential cue that contains a conclusion would be: "John F. Kennedy assassination / conspiracy." In this cue, one is assuming that there is a conspiracy in the assassination. With remote viewing, one must construct a case for a conclusion based on observable data. If there was a conspiracy in the J.F.K. assassination, this must be established from the data of events and people, not by cuing on the idea of conspiracy.

Since remote viewing always obtains descriptive information about people, things, and events, the conscious mind must later make conclusions based on information supplied by remote-viewing data. For example, a remote viewer could be tasked the J.F.K. assassination (that is, the event itself). The viewer could then be given various movement exercises and cues to obtain as complete a collection of data as possible. In the analysis that follows the remote-viewing session, the analyst can then examine the data for any evidence of a conspiracy. For instance, the data may show more than one source of bullets in the event. But one cannot go into a session assuming that there will be more than one source of bullets. That would bias the data-collection process. Restating this important principle, data are collected using neutral target cues, and all analytical

conclusions must be made after the data collection process is completed.

Another example of a poorly written essential cue is: “How to live happily with friendly extraterrestrial neighbors.” Many people think that remote viewing can be used to resolve such targets directly. Yet it must begin with a known person, place, thing, or event. A cue about extraterrestrial neighbors would assume the existence of extraterrestrials. At best, one would have to begin with a known, such as an actual sighting of an unidentified flying object, perhaps one documented with a photograph. The remote viewer would then be able to target the object, move inside the object, and observe extraterrestrials flying the craft. The viewer would also be able to move into the minds of the extraterrestrials to find out if they are friendly toward humans. With this information, an analyst would have at least something to work with regarding the possibility of friendly coexistence for humans and extraterrestrials.

In general, remote viewing is descriptive. It does not label things, analyze situations, make conclusions, nor does it employ logic or reasoning during the session. For example, if the target is a checkers game, the remote viewer would describe the board, perhaps even drawing the checkerboard pattern in a sketch. The viewer may even correctly place some pieces on the board, and identify the colors of the pieces. But the viewer may not realize during the session that the target is a checkers game. After the session is completed, the analyst can examine the data and conclude that the data seem to correspond with a checkers game. The target cue has to focus on these descriptive capabilities of remote viewing.

THE QUALIFIERS

Following the essential cue is a list of qualifiers, usually marked with bullets. The qualifiers are written in phrase or sentence format, and they are clear descriptions of specific things that the viewer is supposed to observe and describe. The qualifiers must address the primary goals of the cue, including instructions to observe activity that may be taking place at the target location. Target qualifiers are not as effective as numbered target aspects in helping the remote viewer focus on particular components of a target (see SRV vocabulary).

For example, if the cue is a military battle, the qualifiers should explicitly state that the viewer is to observe the battle itself. Otherwise a viewer may perceive what amounts to an inventory list of things and people that are at the scene of the battle, but miss the actual fighting, the sounds of the passing cannonballs, the thunder of the bombs, the shouts of the soldiers, etc. Readers are encouraged to closely examine the qualifiers for the example target cues listed below to obtain a solid sense of what’s required. Versions of some of these targets have been used in the actual training of many advanced viewers at The Farsight Institute.

One Complete Example

* * * *

TARGET DEFINITION FOR TARGET **3292/9537**

ESSENTIAL CUE (AND VIEWING PROTOCOLS): Mike Tyson - Evander Holyfield
Championship Boxing Match (28 June 1997). (ESRV)

VIEWING PARAMETER 1: TARGET RANGE

The viewer perceives only the intended target as it is specified by this complete target definition.
The viewer describes only tangibles and intangibles that exist in this target.

VIEWING PARAMETER 2: TARGET LINKS

If the target resides outside of a past, present, or future connection to the temporal and/or spatial reality of the current tasking time frame, then the viewer remote views the target as it exists in its own reality.

If the target time is the moment of tasking, then the viewer remote views the target as it exists in the same temporal and spatial reality of the tasker at the moment of tasking.

If the target time is prior to the moment of tasking, then the viewer remote views the target as it exists in the temporal and spatial reality of the time stream that directly evolves into the temporal and spatial reality of the tasker at the moment of tasking.

If the target time is in the future of the moment of tasking, then the viewer remote views the target as it exists in the most highly probable temporal and spatial reality as it may evolve from the temporal and spatial reality of the tasker at the moment of tasking, given both the existing conditions of the tasker's reality at the moment of tasking, as well as directions for extrapolation into the future if such are specified in the target cue.

TARGET 3292/9537

Protocols used for this target: Enhanced SRV

The Mike Tyson - Evander Holyfield Championship Boxing Match (28 June 1997). In addition to the relevant aspects of the general target as defined by the essential cue, the viewer perceives and describes the following target aspects:

- Mike Tyson and Evander Holyfield
- the target activity in the boxing ring
- the activity surrounding the boxing ring
- the building within which the target is located
- the thoughts of the people watching the fight inside the building where the match occurs

* * * *

Examples of Essential Cues with Qualifiers

Target 9148/5716

Madeleine Murray O'Hare / current location. In addition to the relevant aspects of the general target as defined by the essential cue, the viewer perceives and describes the following target aspects:

- the current physical characteristics of Madeleine Murray O'Hare
- the current physical condition of Madeleine Murray O'Hare
- the surrounding environment and current location of Madeleine Murray O'Hare's physical body

Target 3985/3159

The Apollo 11 landing on the Moon / event (20 July 1969). In addition to the relevant aspects of the general target as defined by the essential cue, the viewer perceives and describes the following target aspects:

- the actual landing event in which the lander contacts the lunar surface
- the activity of Neil Armstrong as he emerges from the lunar lander and walks on the lunar surface for the first time
- Neil Armstrong planting the U.S. flag on the lunar surface

Target 6459/3395

Ted Bundy's execution / event. In addition to the relevant aspects of the general target as defined by the essential cue, the viewer perceives and describes the following target aspects:

- Ted Bundy during the execution event
- Ted Bundy's surroundings during the moment of execution
- the people near him during the execution
- the emotions of Ted Bundy as well as the emotions of the people near him who are watching the execution
- the method by which the execution is performed

Here is an esoteric target. Before giving an esoteric target with an extensive list of qualifiers, the tasker must have some information strongly suggesting that such a target in fact exists. Such information can come from more open-ended cues.

Target 3292/9537

The living physical subjects and their facilities that are currently located on Mars (at the time of tasking). In addition to the relevant aspects of the general target as defined by the essential cue, the viewer perceives and describes the following target aspects:

- the physical environment of the subjects' living conditions
- the age and gender variations among the subjects
- the emotional state of the subjects
- the dominant groups among the subjects, including any governmental organizations
- the primary thoughts of the collective consciousness of the subjects
- the level of technology available to the subjects

PHASE 1

THE PRELIMINARIES

1. Consciousness-Settling Procedure

The single most important step needed to obtain a profound remote-viewing experience is a deeply settled mind. For this reason I recommend that remote viewers meditate regularly. While I personally practice Transcendental Meditation (TM), other forms of meditation may be useful as well. Additionally, since a settled mind is so essential to deep target penetration, the practice of SRV begins with a procedure that helps to settle the mind in an appropriate fashion. This practice is called the SRV “Consciousness-Settling Procedure” (or CSP), and it is composed of a few simple techniques commonly practiced in a number of meditation traditions.

CSP must be done immediately prior to each SRV session by both the viewer and the monitor. CSP takes approximately 15 minutes total. In Type 4 and Type 5 settings, monitors and viewers need to communicate 15 minutes before each session to coordinate the precise timing of the beginning of the SRV session. Here are the steps for CSP:

1. Sit comfortably in silence with the eyes closed for 30 seconds.
2. Perform a brief body massage. (Some meditation traditions recommend that the massage be executed slightly differently for men and women, and I describe these recommendations here. I am not clear as to why these gender-related differences exist, or if the need for the differences is real.) The massage begins by gently pressing the hands against the face, then upward on the top of the head, back down the neck, and toward the heart. (All massage elements move toward and finish at the heart.) Then men continue by gently using the left hand to press and massage first the right hand, and then up the arm, and back down toward the heart. Again, this is all done with the left hand. Women do the same, but they begin by massaging the left hand and arm (back toward the heart) with the right hand. Then both men and women switch arms and massage the other hand and arm, again, back toward the heart. Then men continue by massaging the right foot and leg, upward toward the heart. This is done with both hands pressing gently. Then massage the left foot and leg, again, upward toward the heart. Women do the same, but they begin with the left foot and leg, upward toward the heart, before repeating the process for the right foot and leg. This is best done

- with the eyes closed. Total time for the massage is about a minute.
3. While sitting comfortably with the back straight, perform a breathing technique that is called “pranayama.” Begin with 10 seconds of fast pranayama. This is done using very short, gentle breaths, closing one nostril at a time after each outward and inward breath. Close the nostrils (one at a time) with the thumb and the middle fingers (alternately) of one hand. Men use their right hand to do this while women use their left. The mechanics of the procedure are similar to slow pranayama (see below), except that the breaths are very short and rapid (although still gentle). This is best done with the eyes closed. The procedure should be effortless and easy, and if someone is experiencing any problems like dizziness or hyperventilation, it is being performed incorrectly and its practice should be discontinued until getting personal instruction in this technique.
 4. While sitting comfortably with the back straight, perform 9 to 10 minutes of slow pranayama. This is done similarly as with the fast pranayama, but using normal breaths (not short or long ones), closing one nostril at a time after each outward and inward breath. Be sure to complete both the outward and inward breath before switching nostrils. On the exhaling breath, let the breath flow out naturally, not forcing it. The inhaling breath should take about half the time as the exhaling breath. Hold the breath after inhaling for a brief moment (a second or two) while alternatively closing the other nostril with the other finger, and prepare to exhale. The entire procedure should be effortless and gentle. If you feel you need more air, simply take deeper breaths, but do not hyperventilate. You should be breathing normally, just alternating nostrils after exhaling and inhaling. This is best done with the eyes closed.
 5. Sit quietly and comfortably for 5 minutes with the eyes closed.
 6. Open your eyes, and immediately begin the SRV session.

2. Physical Considerations to Beginning the SRV Session

A remote-viewing session begins with a viewer sitting at a clean desk. Ideally, the only items that should be on the desk are a pen and a thin stack of white paper. We use a ballpoint pen with liquid black ink. The pen’s point should ideally range from between .2 mm to .4 mm. A good quality pen that does not produce much friction when writing is best. Traditional ball point pens that use gummy ink require too much downward pressure when writing to be optimal.

The ideal training room is neutral in color. Light gray, powder blue, or light brown are suitable colors. It is probably not a good idea to use, say, a child’s playroom that has lots of primary colors on the walls. The idea is to minimize the strong stimuli that come in through the senses, such as bright visual colors.

Before remote viewing, a person should be well rested. This cannot be emphasized enough. Tiredness dulls the conscious mind, and a tired conscious mind has difficulty perceiving information originating from the subspace mind. A good night's sleep is ideal for a morning remote viewing session, and a midday 15 to 30-minute rest often refreshes one sufficiently for an afternoon session.

One should be comfortably fed before remote viewing. This means that one should not be hungry, and one should also not be overfed. Hunger and feeling stuffed produce physical stimuli that are difficult for the conscious mind to ignore. Remember that the subspace mind yields a relatively weak informational signal to the conscious mind. Try to minimize any physiological stimuli that could swamp the subspace signal.

Remote view in a quiet environment. If possible, close the windows and doors of the remote-viewing room. Also turn off the ringer of the phone for the time that it takes to complete the session. Turn off any radios or televisions that may be audible nearby.

Avoid wearing any perfume, cologne, aftershave, or other strong scents. This is particularly important when training in a group environment. If a viewer is a smoker, it would be best if this viewer wore freshly washed clothes during the session that do not smell of smoke.

People who use recreational drugs, or any other drugs with psychoactive qualities, should not remote view at all. These drugs tend to release any controls that the conscious mind has over the imagination, which is exactly opposite that which is required for successful remote viewing. With respect to drugs of any type, one should try to be as drug free as possible. Individuals who use doctor-prescribed antidepressants should probably not spend much effort trying to remote view. Such antidepressants suppress the nervous system to such a degree that accuracy in remote viewing is highly compromised. Yet individuals using any drugs prescribed by their doctors should not discontinue their use unless directed to do so by their doctor. Learning how to remote view is not as important as maintaining one's health and mental balance.

Before beginning the session, you should sit comfortably on a chair at your desk with both feet on the floor. The legs should not be crossed. You should sit up straight, not off to one side, or sitting on one foot in a lotus position. The hands should be relaxed, with the pen held over a single clean sheet of paper. The paper is positioned in portrait mode (vertically). The stack of paper should be on the viewer's right side of the desk.

THE SRV AFFIRMATION

The SRV Affirmation is normally read aloud with a soft voice, even in solo sessions. The affirmation produces a subtle shift in the sensitivities of the mind that helps to connect the awareness of the conscious mind to the perceptive capabilities of the subspace mind. The SRV Affirmation is designed to closely approximate the way sequential, connected thoughts are felt telepathically,

piece by piece, one “thought-ball” at a time. Viewers should read the affirmation slowly, pausing briefly after each comma or period. Here is the SRV affirmation:

SRV Affirmation

I am a spiritual being. Because I am a spiritual being, I am able to perceive beyond all boundaries of time and space. My consciousness is ever present with all that is, with all that ever was, and with all that ever will be. It is in my nature, as a human, to be able to perceive, and thus to know, all that there is to know. Everywhere, at all times, I seek to learn, and thus to evolve. To further my own personal growth, and to assist others in their growth, I direct my attention to a chosen point of existence. I observe what is there. I study it carefully. I record what I find.

THE HEADER

Next, write the SRV identifying header on the top of the first piece of paper. The viewers declare the condition of their physical state (PS), their emotional state (ES), or any advanced perceptuals (AP) centered at the top of the first page. Declaring PS and ES let the conscious mind account for your physical and emotional states, thereby releasing any psychological pressure that could be present. These declarations can be positive, neutral, or negative. Positive declarations include, “I really have a happy glow this morning,” or anything else that is upbeat. Negative declarations include having a sore foot, or being upset with the quality of lunch. Unusually strong PS or ES declarations, such as just having had a fight with a spouse, may suggest that the session might be postponed until later. Similarly, if one is in significant pain due to, say, severe arthritis, it might be better to delay the session until the pain abates.

In some ways it is useful to compare the conscious mind to the mentality of a small child. When the conscious mind is experiencing something, it likes to be heard. Declaring the PS and the ES satisfies this need. This helps the conscious mind relax, circumventing its natural desire to force the issue of having its needs recognized later in the session, potentially corrupting the integrity of the data.

Often a viewer begins a session thinking that he or she has an idea as to what the target is. Such ideas are advanced perceptuals, and any thoughts along these lines need to be declared at the outset, or they will build in pressure in the conscious mind during the session, and are likely to emerge in some form during the actual data flow. Declaring these APs in advance again relaxes the conscious mind by satisfying its desire to be heard, thereby minimizing the risk of contaminating the data.

To the right of the PS, ES, and AP is the identifier of the remote viewer. At The Farsight Institute we use a code called a viewer identification number (VIN), but a name would do just as well. Below the name or viewer identifier is the date written in the U.S. military or European format (day/month/year). Below this is the beginning time of the remote-viewing session.

To the left of the page is the data type, and below that is written the monitor's name or identification number (MIN—if the session has a monitor). To summarize, the format of the initial header is as follows:

Type 4	PS—I feel fine.	VIN
MIN	ES—OK, very settled	7 September 1995
	AP—None	11:33 a.m.

Readers are encouraged not to perceive this initial header as a frivolous formality. Everything is carefully structured in SRV. Following these details from the outset of the session focuses the attention of the conscious mind on the structure of the page. Further, trainee viewers should follow all of the seemingly petty structural details of these protocols, including formatting issues involving indentations, dashes, and colons. Once a remote-viewing session is proceeding at a fast speed, the conscious mind can do little else but keep track of these structural details. This frees the informational conduit of the subspace mind from the controlling influence of the conscious mind. Figuratively, this ties the hands of the conscious mind with activity, allowing the subspace mind to slip the data past the conscious mind with minimal interference.

THE IDEOGRAM

After saying the SRV affirmation, the viewer receives the target coordinates from the monitor. The monitor must speak deliberately and clearly so that all the numbers can be heard. The target coordinates are two four-digit random numbers, and the monitor places a slight pause between the two groups of numbers. On the left side of the page, the viewer writes the first four-digit number, then the second four digit number directly under the first.

After writing the target coordinates, the viewer immediately places the point of the pen on the paper to the right of the coordinates. At this point an ideogram is drawn. An ideogram is a spontaneous drawing that takes only a moment to complete. The pen does not leave the surface of the paper until the ideogram is completed. Ideograms normally are simple, but complex ideograms can occur. In general, each ideogram should represent one (and only one) aspect or “gestalt” related

to the target. For example, if the target is near a body of water, an ideogram could represent water. If there is an artificial structure at the target site, another ideogram could represent this structure, and so on.

Only one ideogram is written for each recitation of the target coordinates. In Phase 1, the monitor usually recites the target coordinate numbers three to five times, enabling the viewer to draw and decode a few ideograms, thereby obtaining information relating to different target gestalts. Each time the viewer writes down the target coordinates, it is said that he or she is “taking” or “receiving” these coordinates.

After drawing the first ideogram, the viewer then writes the capital letter “A” followed by a colon to the right of the ideogram. The viewer then describes the movement of the pen while writing the ideogram, writing this all down after the “A:.” The description must describe the process of the pen’s movement without the use of labels. The following words are generally acceptable in this regard: vertical upward, vertical downward, diagonal upward, diagonal downward, sloping (upward or downward), curving (upward or downward), moving (upward, downward, or across), slanting (upward or downward), curving over, curving under, horizontal flat across, horizontal flat along, angle. Words ending in “ing” or “ward” are generally preferred. Labels such as “a circle,” “a loop,” or “a square” are to be avoided. Labeling adds conceptual meaning to data in remote viewing, and that is conscious-mind analysis. All of remote viewing is built upon perceptions that begin at the lowest level of conceptual abstraction and gradually move to higher levels of abstraction. In the beginning of Phase 1, the lowest level of conceptual analysis is required.

PROBING THE IDEOGRAM

This is a delicate matter. The viewer places the point of the pen on the ideogram itself and gently (but firmly) pushes the pen downward (into the table). The novice viewer can probe one or more times but should avoid more than four attempts. Each probe lasts between one and two seconds (no longer than three seconds). While the pen is in contact with the line, the viewer normally perceives some feeling about the target. Too brief a contact does not allow the nervous system to register the impression sufficiently to allow for accurate decoding. Too long a contact allows the conscious mind to intervene in the process and distort or fabricate the data. After the probe, the pen is removed from the ideogram, and the viewer searches for a word to describe the sensation that was perceived during the probe.

The first time that the viewer probes the ideogram, the attempt is made to discern what is called a “primitive descriptor,” of which there are six possible choices, with one exception. These are: hard, soft, semi-hard, semi-soft, wet, or mushy. While probing the ideogram, the viewer will

actually sense the pen moving into the paper and table if the target is soft, wet, or mushy. Although this seems logically impossible due to the firmness of the writing surface, it nonetheless is consistently perceived by viewers. When gently pushing the pen into the paper, it will also feel wet if the target has water. The viewer must choose only one of the six possible descriptive options given above. No substitutions should be made, since this would invite the conscious mind to enter the process more fully. The choice of primitive descriptors is then written under the written description of the movement of the pen.

The one exception to picking one of the six primitive descriptors is if the viewer perceives movement or energetics in the ideogram. If this occurs, the viewer may or may not also perceive one of the six primitive descriptors. If the viewer does, then the chosen descriptor is declared and the viewer proceeds with the next step. However, if you perceive only movement or energetics, abandon the attempt to perceive a primitive descriptor and move directly to declaring an advanced descriptor.

After obtaining a primitive descriptor, the viewer probes the ideogram again to obtain what is called an “advanced descriptor.” There are five choices, and the viewer must use only one of these choices. These are: natural, man-made, artificial, movement, energetics. After probing the ideogram, the viewer writes the advanced descriptor under the primitive descriptor.

Readers should note that there is a difference between “man-made” and “artificial.” While everything that is man-made is artificial, not everything artificial is man-made. For example, a beaver dam is artificial, but it is not man-made. Note also that energetics refers to a feeling that the target is associated with some significant quantity of energy. This energy can be in any form: kinetic, radiant, explosive, etc. While movement can also indicate an expenditure of energy, the movement of a snail or a slowly driven car might not be perceived as energetics.

Underneath part A, the viewer writes “B” followed by a colon. The viewer then declares what he or she perceives the ideogram to represent. The most common declaration is “No-B.” While you must have one primitive descriptor and one advanced descriptor per ideogram, you do not have to declare a substantive B. However, the viewer must at least write “No-B.”

For B, there is no fixed list of possible declarations. To assist students, however, we offer a list during the first few days. The list is: No-B, structure, water, dry land, wet land, motion, subject, mountain, city, sand, ice, swamp.

Note that these declarations are at a higher level of abstraction than when describing the movement of the pen when drawing the ideogram. The entire process in Phase 1 moves from lower to higher levels of abstraction as follows: describing the movement of the pen, primitive descriptors, advanced descriptors, and an interpretive declaration of the meaning of the gestalt. Yet the viewer must remember that the declaration that is made in part B is still very low-level. For example, a viewer could not declare that the gestalt represents an automobile, a computer, a skyscraper, or a spaceship, since these declarations would be far too high-level, involving conscious-mind

interpretations that greatly exceed the quality and quantity of data that are available at this point in the session. For example, if the target really is a skyscraper, then the best that could be determined at this point is that the target is associated with a structure.

Following the declaration of B, the viewer writes “C:” followed by the viewer’s intuitive perceptions about what the ideogram feels like. This is usually just a word or two that describes very low-level perceptions relating to the ideogram. Examples of such perceptions are colors or textures (such as rough, smooth, polished, etc.). The viewer may also feel the perception of size, such as big or small, short or tall, wide or narrow. A viewer may also write “No-C” if the previously declared data capture all of the ideogram’s nuances.

To summarize, the Phase 1 procedures are (1) take or receive the target coordinates, (2) draw an ideogram, (3) describe the movement of the pen during the drawing of the ideogram using process terms rather than labels, (4) probe the ideogram for primitive descriptors, (5) probe the ideogram for advanced descriptors, (6) make an initial declaration of a low-level description of the target aspect that is captured by the ideogram, or simply state that there is no declaration (i.e., No-B), and (7) list other intuitive feelings regarding the ideogram, if there are any.

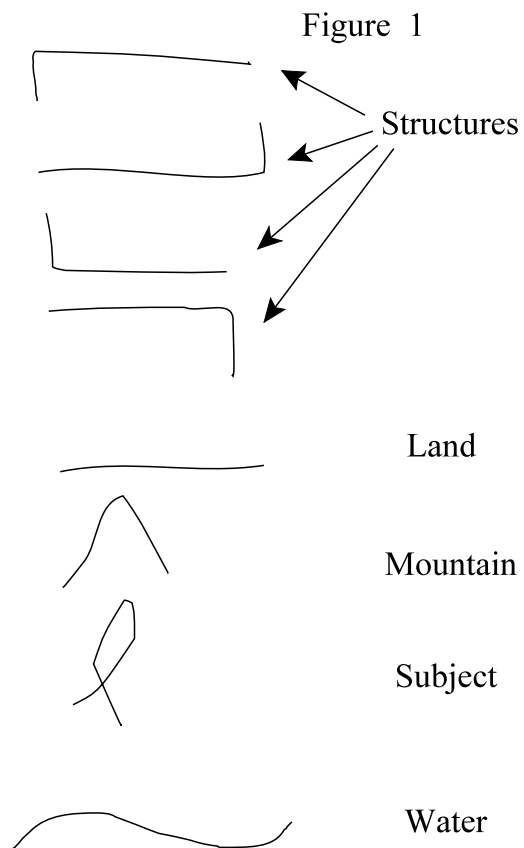
This entire sequence is typically done three to five times in Phase 1 (going through all seven steps each time). The idea is not to use Phase 1 to identify all of the aspects of the target, but rather to establish initial contact by describing a few of the primary target aspects only. The viewer then proceeds immediately to Phase 2.

One final note about the ideograms: if an ideogram is not decoded correctly, it is nearly always immediately repeated with the next taking of the coordinates. Thus, a self-correction factor is built into the Phase 1 procedures. If an ideogram returns subsequent to a different ideogram emerging from a different taking of the coordinates, this indicates that the initial ideogram was decoded correctly previously, and that most or all of the primary gestalts have been properly expressed. After decoding a repeating ideogram, the viewer moves on to Phase 2.

For example, let us say that the first ideogram is decoded as a structure. The second ideogram looks different, and from this we assume that the first ideogram was decoded correctly. We decode the second ideogram saying that it is hard and natural, with a B: of “land.” On the third taking of the target coordinates, the second ideogram returns. This tells us that we most likely made a mistake in decoding something in the previous (second) ideogram. We probe again, this time finding that the ideogram really feels more like it is hard and man-made. We declare “No-B.” We take the coordinates again and the structure ideogram returns. Now we know that we have exhausted all of the major gestalts. We then decode the final ideogram and move on to Phase 2. After the end of the session, we find out that the target was a shopping mall containing a structure and a large parking lot (that is, man-made land).

IDEOGRAM DRILLS

Students need to develop skill in drawing ideograms. Practice and some drills are required. Our students typically drill with a few standard ideograms that have established meanings. They are “established” because many viewers use these same ideograms to represent the same things. Usually seven or eight pages of drills are all that is required to set in place the initial ideogram vocabulary. In the drill, an instructor repeats words like “structure,” and the student quickly draws a structure ideogram. Common ideograms that are useful for drill purposes are presented in Figure 1.



Other ideograms are developed individually for each student. Such ideograms do not have a set pattern, and may vary widely from person to person. Ideograms for such things are drilled not by telling the student what the ideogram looks like, but by just repeating the gestalt (such as the

word “movement”), allowing the student to draw whatever comes naturally. The ideograms typically settle down into a set pattern for each gestalt after only a few repetitions. “Person” or “subject” ideograms are often very individualistic in this regard. As a result of these drills, most students develop a minimum of five or six distinct patterns in their ideogram vocabulary. Should a student ever develop an “ideogram rut,” in which all ideograms always look alike, then 10 minutes of drill using a variety of ideograms usually fixes this problem.

DEDUCTIONS

What do you do if the conscious mind makes a high-level guess as to the identity of the target or target fragment? This is called a “deduction.” A deduction has two components. First, it is a conclusion (as in “to deduce”) that the conscious mind makes regarding the target. The conscious mind is basically watching the data flow between the subspace mind and the physical body (the hand holding the pen). The conscious mind needs very little information before it leaps into the process with a guess as to the meaning of the data. This conclusion may indeed be correct, but the viewer cannot know until the target identity is revealed at the end of the session. Thus it is important to remove the conclusion from the data recording process, which leads to the other half of the meaning for “deduction.” A deduction is also a subtraction from the data flow. If this high-level conclusion is removed from the data collection, it will not contaminate the remainder of the data flow.

Nearly all deductions describe some true aspect of the target, but a remote viewer doesn’t know during a session what that aspect is. For example, if a target is the destruction of the Hindenberg blimp, it follows that kite, balloon, fireworks, and TWA Flight 800 could all be deductions. The idea of a kite captures the notion that the Hindenberg flew, the balloon reflects the structure of the blimp, fireworks reflect the explosion that resulted in the destruction of the Hindenberg, and TWA Flight 800 identifies the idea that an airborne vehicle carrying passengers exploded causing loss of life.

Do not worry about the inaccuracies inherent in deductions. Remember, deductions are not remote-viewing data. They are guesses made by the conscious mind, nothing more. However, deductions can be very useful when analyzing the data afterward. Deductions can convey meaning about a target that is difficult to express. For example, someone could be remote viewing a slave labor camp during the time of the Pharaohs, and give Auschwitz as a deduction. Such a deduction has many parallels with the actual target. Jews were the subjects of slavery, repression, misery, and death in both settings. But more important, the analyst may be alerted to the magnitude of the misery that was experienced in Egyptian slave labor camps through the deduction of Auschwitz. This could be useful in interpreting the remainder of the session should the viewer describe extreme

levels of suffering among the actual target subjects.

Regardless of the potential accuracy of deductions, they must be eliminated from the flow of the data. To accomplish this, the viewer writes a capital letter “D” followed by a dash and the description of the deduction on the right-hand side of the paper. Thus, the deduction mentioned above would be written as “D-Auschwitz.” Following this, the viewer must put the pen down on the table for one or more seconds. This action of putting the pen down breaks the flow of the data from the subspace mind, thereby allowing the impression that was made on the conscious mind to dissipate. After a few moments the viewer picks up the pen and continues with the session.

PHASE 2

Phase 1 initiates contact with the target. Phase 2 deepens that contact by systematically activating all of the five senses: hearing, touch, sight, taste, and smell. In Phase 2, viewers write down various cues as well as their initial impressions of these cues. In early training (the first three days), these steps are performed slowly so that students can commit the mechanics of the process to memory. Once this is done, the speed of these steps dramatically increases.

Phase 2 begins by writing "P2" centered at the top of a new sheet of paper. In general, all phases must begin with a new sheet of paper regardless of how much space is left on the previous piece of paper. The page number is entered on the upper right corner of the new page.

The viewer begins by writing the word "sounds" followed by a colon on the left side of the page. Immediately after writing this, the viewer normally perceives some sense of sound, although this is obviously not a physical perception. To assist the new viewer in building a vocabulary for this phase, the instructor often recites a list of sounds from which the viewer can choose one or more. This list includes the following: tapping, musical instruments, laughing, hitting, flute, whispering, rustling, whistling, horn, clanging, voices, drop drop, drums, barking, humming, beating, trumpets, vibrating, crying, whooshing, rushing, whirring. The viewer will often perceive a variety of sounds, and should record all of these perceptions as rapidly as possible.

The viewer then cues on textures that are associated with the target. This is done by writing the word "textures" on the left side of the page, followed by a colon. While writing the cue or immediately afterward, the viewer will sense certain textures and write them down after the colon. To help students during the first few days of training, the following list of textures is read: rough, smooth, shiny, polished, matted, prickly, sharp, foamy, grainy, slippery, wet.

The next sensation is temperature. The viewer writes the abbreviation "temps" on the left side of the page, followed by a colon. As before, one or more temperatures will be perceived immediately, and the viewer must write these down following the colon. The list of possible temperatures that is read to the beginning student is: hot, cold, warm, cool, frigid, sizzling.

The viewer then cues on visuals. These have three components. To begin, the viewer writes "visuals" on the left side of the page followed by a colon. Dropping down and indenting, the viewer writes "colors" followed by a dash (not a colon). The list of colors that is read to the viewer is: blue, yellow, red, white, orange, green, purple, pink, black, turquoise (and others). The viewer may write down colors from this list, or may perceive other colors. In any case, the list is no longer read after the first few days.

On the next line, also indenting as with colors, the viewer writes "lum" for luminescence.

As with colors, the cue is followed by a dash, not a colon. The list of possibilities is: bright, dull, dark, glowing.

The final visual is contrasts. This cue is written under “lum,” and is followed by a dash. The list of possible contrasts is: high, medium, low.

Dropping down again, but now returning to the left side of the page (that is, no longer indented), the viewer cues on tastes. This is done by writing the word “tastes” followed by a colon. The list of possible tastes is: sour, sweet, bitter, pungent, salty.

The final cue for the five senses is smell. The viewer writes the cue “smells” on the left side of the page followed by a colon. As with all other cues, the viewer will immediately perceive some smells, and these must be recorded without delay. The list of possible smells is: sweet, nectar, perfume, flowers, aromatic, shit, burning, dust, soot, fishy, smoke (also cold and hot).

After recording the data from the five senses, the viewer is normally drawn much closer to the target. Evidence of this is that the viewer almost always perceives many magnitudes of the target. Most magnitudes are essentially quantities. They tend to answer the question of “How much?”

To probe for these target aspects in Phase 2, the viewer first indents on the page and writes “Mags” followed by a colon. Dropping down and indenting further, the viewer cues on the various types of magnitudes shown in the following list. The viewer should not write down the cues for the magnitudes, since these cues are long and this could dangerously slow down the recording of the data.

Here is the list of cues and a collection of possible choices. Advanced viewers typically develop a larger vocabulary of descriptive magnitudes.

[VERTICALS] high, tall, towering, deep, short, squat

[HORIZONTALS] flat, wide, long, open, thin

[DIAGONALS] oblique, diagonal, slanting, sloping

[TOPOLOGY] curved, rounded, squarish, angular, flat, pointed

[MASS, DENSITY, SPACE, VOLUME] heavy, light, hollow, solid, large, small, void, airy, huge, bulky

[ENERGETICS] humming, vibrating, pulsing, magnetic, electric, energy, penetrating, vortex, spinning, churning, fast, explosive, slow, zippy, pounding, quick, rotating

The viewer must perceive magnitude data for at least three of the six dimensions before proceeding further. If the viewer fails to perceive data for at least three, the viewer is undoubtedly editing out data.

In the beginning of training, a viewer sometimes claims not to perceive anything. This is almost always a matter of editing out data, which occurs when the conscious mind enters the remote-viewing process and makes a decision that a piece of data cannot be correct. This is usually

perceived as doubt in the mind of the remote viewer.

To remedy this, an instructor encourages the student not to edit out anything, and to write down the data immediately. This raises an important point. It does not matter how the conscious mind is occupied as long as the viewer stays within the structure of the remote-viewing protocols. This means that the viewer need only to keep track of what is to be done next, and to mechanically perform that duty correctly.

DECLARING THE VIEWER FEELING

At the end of recording dimensional magnitudes, the viewer begins to perceive aspects of the target very strongly. These aspects could be anything: emotional, physical, or whatever. When this happens, the viewer's conscious mind responds to the data, and this response must be declared in order to limit its ability to contaminate the data not yet collected. This response is called a "viewer feeling," and it is declared by writing the letters "VF" followed by a dash, and then the declaration of the feelings of the viewer. The viewer's feeling is *not* the viewer's perception of the target. Rather, it is the viewer's gut response to the target.

The viewer *must* have a viewer feeling at the completion of the initial pass through Phase 2, but it is not required or even desired that the viewer feeling be dramatic. The viewer's gut response can be simply, "OK," if that is how the viewer feels at that point. A list of common examples of viewer feelings is: I feel good, disgusting, I feel happy, interesting, awful, this place stinks, this is gross, I feel light and lifting, I feel spiritual, enlightening, wow! The most important thing to remember about the viewer feeling is that it is not data. It does not describe the target. It describes the viewer's emotional response to the target. By declaring the viewer feeling, we acknowledge it and remove it from the data flow.

After declaring any viewer feeling, the viewer must put the pen down momentarily, letting the feeling dissipate before picking up the pen again and continuing with the session. In this regard, a viewer feeling is treated similarly to a deduction.

PHASE 3

Phase 3 consists of drawing a sketch guided by the intuitive feelings of the viewer. These can be spontaneous sketches of the target, but they also can be somewhat analytical, based on what was perceived earlier in the session. The sketches can sometimes be detailed, graphical representations of the target, but often they are more like pictorial symbols, partially descriptive but also symbolic of the target's complexities. Trainees are encouraged to refer back to the Phase 2 magnitudes in order to assist in the drawing of the Phase 3 sketch. Advanced viewers sometimes refer back to both Phase 1 and Phase 2 data.

To begin, the viewer obtains a new piece of paper, places the page number in the upper right-hand corner of the page, and writes "P3" centered at the top of the page. The paper is normally positioned lengthwise (the long side is horizontal). The viewer then begins to draw by quickly feeling around the page. The intuitions will suggest lines or curves at various positions. The beginning viewer is told not to edit out anything, but just to draw the lines as he or she feels them to be.

I once had a student who would simply not draw anything for the Phase 3 sketch. After I repeatedly encouraged him to sketch something, he finally looked at me and declared that he knew it could not be correct, but he could not get the idea out of his mind of a circle with what appeared to be many lines originating from the center of the circle and radiating outward. He then drew the sketch in order to show me what he meant. As it turned out, the sketch was a nearly perfect representation of the roof of a circular building that was the center of the target. The picture of the building that was being used to identify the target was taken from an elevated angle, and this viewer's sketch matched the angle and perspective exactly.

With Phase 3 sketches, the viewer need not understand what the sketch represents. As a general rule, it is impossible to know exactly what it represents. You can have an idea that there are people and a structure in the sketch, but you can never be certain. At best, you can only say that you feel there are lines here, curves there, and so on. Often simple drawings of people (i.e., subjects) or their ideograms are found in Phase 3 sketches. We never assume that such things really are subjects. At this point in the session, we know only that the drawings look like ideograms or sketches representing subjects.

After drawing any initial aspects of the sketch, viewers often run their hand or pen over the paper a couple of times (without actually contacting the paper). Doing so can give viewers a feel for where other aspects of the target are located. Viewers should quickly add these additional lines

to the sketch. Beginning viewers are often seen moving their hands over the paper in clear patterns without ever drawing in these patterns. This is another editing-out problem. Many beginning viewers also move their hands in front of their faces, as if feeling a target. Novices nearly always fail to record these movements on paper, and have to be encouraged to do so. For example, if the target is a mountain, many students have been observed moving their hands in front of their faces tracing out the outlines of the steeply sloped mountain, even to the point of outlining the rounded or pointed peak of the mountain.

After finishing, students should look back at the dimensional magnitudes recorded at the end of Phase 2. Sometimes a glance at these magnitudes will trigger the sense of additional areas that need to be included in the drawing. For example, sometimes a student will write “tall” or “towering” as a vertical dimensional magnitude. Checking the Phase 3 sketch, the student may then perceive where this tall or towering thing is, and include it in the drawing.

In general, Phase 3 sketches are drawn rather quickly. Later, in Phase 5 (or in advanced versions of Phase 4), it is possible to draw meticulous and extended sketches. But the Phase 3 sketch normally has a sense of rapid data transference of initial impressions, not exacting drawings of the finer details. To spend too much time with details at this early point in the session would invite the conscious mind to begin interpreting the diagrammatic data. As an approximate rule, no more than 5 minutes should be spent on a Phase 3 sketch. A good Phase 3 sketch often takes less than a minute.

In Type 4 data situations, when the monitor knows the identity of the target, the monitor should interpret at least the basic aspects of the Phase 3 sketch immediately (while the session is still in progress). Listed here are a few useful interpretive guidelines.

- Perpendicular and parallel lines normally represent artificial structures or aspects of such structures.
- Wavy lines often suggest movement.
- People ideograms usually represent people.
- There is no way to estimate size with a Phase 3 sketch. For example, a circle could represent a golf ball or a planet.
- Some lines tend to represent land/water interfaces (where land and water meet, as on a coastline).
- Some lines tend to represent air/water or air/land interfaces.

Again, these interpretive guidelines are for the monitor’s use during the session. Viewers should not try to use these guidelines to interpret a Phase 3 sketch on the spot. Viewers must concentrate only on recording the lines that represent or reflect the various aspects or parts of the target. After the session is completed, the viewer can spend as much time as needed interpreting the data in the

sketches and elsewhere.

PHASE 4

THE MATRIX

Some of the most useful and descriptive remote viewing information is obtained in Phase 4. It is impossible, however, to enter Phase 4 without first completing Phases 1, 2, and 3. Phase 4 works only after strong contact has been made with the target.

In Phase 4, remote viewers work with a data matrix. Each column of the matrix represents a certain type of data, and viewers probe these columns to obtain data. Phase 4 always begins with a new sheet of paper. The paper is positioned lengthwise. The viewer puts the page number in the upper right-hand corner and then writes “P4” centered at the top of the page.

The nine column identifiers of the Phase 4 matrix are written across the page from left to right. The first three columns represent data of the Phase 2 variety. The first represents data relating to the five senses of hearing, touch, sight, taste, and smell. This column is labeled with an S. The next column, labeled M, represents Phase 2 dimensional magnitudes. The third column is labeled VF, which represents viewer feelings.

The fourth column, not based on any of the earlier phases, is labeled E, which stands for “emotionals.” Any emotions that the viewer perceives as originating from subjects at the target location are clearly emotionals. But the category can include much more. When intense emotions are experienced at a site, individuals commonly perceive these emotions even long after the fact. It is said that General Patton was able to feel intuitively the emotions of battle in an area even if the battle took place centuries earlier. Furthermore, some people feel “funny” about a site because of something that is to happen there in the future, not in the past. Thus, places vibrate with the emotions of events that have happened or will happen. In the slang of the day, certain places have “vibes.”

For example, if a remote viewer is sent to the location of the Nazi concentration camp of Auschwitz at the current time, the viewer would normally perceive the buildings, the beds, the idea of a museum, and so on. But the viewer might also perceive the emotions of pain and suffering as relating to the site. Some viewers, depending on the flexibility allowed them, would be able to follow the emotions back in time to locate the origin of these feelings.

The emotionals column is placed next to the column for viewer feelings to help the viewers distinguish between these two types of emotionally related data. Viewer feelings are not the same as feelings perceived from a target, and the two should not be confused.

The next column describes physical things. These data can include perceptions of people, buildings, chairs, tables, water, sky, air, fog, planets, stars, vehicles, or anything else. The column

for physical data is labeled P.

Some things are real but not physical. Remote viewers often perceive nonphysical things, such as beings, places, and so on. All of these nonphysical things exist in subspace. For example, a person without a physical body is real. Our souls are subspace entities, and when our physical bodies die we are no longer composite beings with physical and subspace aspects “glued” together.

The subspace realm is at least as complex as physical reality. Basically, remote viewers have perceived that everything that exists in physical reality also exists—plus much more—in the subspace realm. Since remote viewers are using their subspace minds to collect data, it is natural that some of what is perceived will relate to the subspace realm. To differentiate clearly between physical data and subspace data, the subspace column is placed adjacent to the physicals column, and it is identified with the heading “Sub.”

Novice remote viewers need practice viewing targets that have a large degree of subspace content or activity in order to become sensitive to subspace perceptions. This normally begins in the first week of training, but this exposure is continual, and improvements in perception follow a normal learning curve relating to how often they practice.

Data entered into the subspace column are exactly analogous to data entered into the physicals column. Subspace “things” are like physicals; they are just in subspace. If a viewer perceives other data that are subspace related, but not “things,” then the viewer places an “S” in the subspace column and then enters the data into the correct column at the same horizontal level as the “S.” This allows the analyst to differentiate between subspace and physical related data entries that occur throughout the matrix. For example, emotions of subspace beings would be entered in the emotionals column, with an “S” being placed in the subspace column at the same horizontal level as these data.

The next column is for concepts, and it is labeled C. Concepts are intangible ideas that describe a target, but that do not relate to the five senses. All of the Phase 1 primitive and advanced descriptors are concepts, as are ideas such as good, bad, important, insignificant, inspiring, dangerous, safe, haven, work, play, fun, drudgery, adventurous, enlightening, attack, evolutionary, degraded, supported, healing, altruistic, evil, sinister, saintly, and so on.

The final two columns in the Phase 4 matrix correspond to two different types of deductions. The first is called a “guided deduction.” A guided deduction is identical to a deduction except that the viewer actually probes the matrix in order to obtain the deduction. Reasons for doing this are explained in the following section on probing. The guided deduction column is labeled “GD.” The final column of the Phase 4 matrix is the deductions column, and it is labeled “D.”

To summarize, the Phase 4 matrix is:

S M VF E P SUB C GD D

Probing the Matrix

To probe the Phase 4 matrix, the viewer touches the tip of the pen in the appropriate column. Probing is delicate and should be performed with care. The pen should stay in contact with the paper for about a second. During that time the viewer perceives some information, usually—but not always—related to the column heading. If the pen’s contact with the paper is too brief, then a sufficiently deep impression of the target will not have been made on the conscious mind. If the contact with the paper is too long, then the viewer risks having the conscious mind interfere.

After removing the pen from the paper, the viewer mentally searches for a word or brief phrase that describes the perceived information. This process is referred to as “decoding” the target perceptions. The viewer must decide on this word or phrase quickly, rarely more than three to five seconds after the probe. The viewer writes this description (usually one word) in the appropriate column.

Sometimes the viewer perceives a number of things when probing one column. When this happens, the viewer enters these data into the appropriate columns regardless of the column that was originally probed. For example, all emotional data go in the emotionals column, even if the emotional data are perceived when probing the physicals column.

When initially working the Phase 4 matrix, probing proceeds from left to right, skipping over the viewer feeling and deduction columns (explained in the next section). Viewers do, however, probe the guided deduction column. After probing a column, perceiving and writing something about the target, the viewer moves the pen down a bit before probing the next column. This results in a diagonal pattern of entries down the page. If a viewer perceives two or more pieces of related data, then the viewer places each of these in their appropriate columns at the same horizontal level, that is, without dropping down. For example, say a viewer perceives a brown structure. The word “structure” goes in the physicals column, and the word “brown” goes in the senses column, both at the same level.

Placing related data on the same level is essential for interpreting the data after the session is completed. If the viewer drops down a line after writing “brown” in the senses column and before writing “structure” in the physicals column, then the analyst would not know that it is the structure that is brown, perhaps concluding that something else at the target site is brown. Data can only be entered in a process that moves horizontally and down the page, never up. If the viewer at first only perceives a structure, then only the word “structure” would appear in the physicals column. However, if the viewer again perceives the same structure later in the session, but this time the color of the structure is also perceived, then the viewer again writes the word “structure” in the physicals column, but this time together with the “brown” in the senses column at the same horizontal level.

Entering Viewer Feelings and Deductions

Viewer feelings are entered into the Phase 4 matrix only when they are felt. Viewer feelings are not data about the target; they are the subjective feelings of the viewer about the target. If undeclared, they will fester and contaminate the data still to be collected. Declaring them in the matrix removes their influence from the data flow.

Viewer feelings are entered into the viewer feeling column by first writing “VF-” followed by the feeling. For example, “VF-I feel happy,” or “VF-This makes me sick.” After declaring a viewer feeling, the viewer must put his or her pen down momentarily, as done in Phase 2.

Viewer feelings can happen at any point in Phase 4. Typically, viewer feelings manifest after probing either the emotionals or physicals columns. After a viewer feeling occurs and is recorded, the viewer returns to the point of last probing to continue the data collection process.

Deductions are similar to viewer feelings in the sense that they can occur while probing any column. Whenever a deduction occurs, the viewer declares the deduction immediately by moving to the deductions column and writing “D-” followed by the deduction. As with a viewer feeling, the viewer should put the pen down while the deduction dissipates.

Guided deductions are exactly the same as deductions, except that they occur when probing the guided deductions column. While probing the matrix, the subspace mind knows that pressure is building in the conscious mind to attempt to deduce the identity of the target. Knowing this, the subspace mind can often ease the pressure by guiding the deduction out of the conscious mind at the correct time. By probing the guided deductions column, the viewer can rid the mind of the deduction at an early stage of its formation. This helps smooth the flow of the data and minimize the risk of having a developing and as yet undeclared deduction begin to influence the real data. One does not write “GD-” in front of the guided deduction, but does put the pen down after declaring it.

Remember that the subspace mind is still in control of the session when a guided deduction is declared. This is not the case with a normal deduction. With a deduction, the conscious mind interrupts the flow of data and inserts a conclusion relating to the meaning of the target or an aspect of the target. The subspace mind has lost control of the session at that point. With a guided deduction, the subspace mind does not lose control because it is “guiding” the removal of the deduction. Probing the guided deductions column allows this removal to be accomplished.

High- and Low-Level Data

One of the most crucial aspects of Phase 4 is differentiating between high- and low-level data. High-level data involve attempts to label or to identify aspects of a target. In the subspace

realm of existence, information is not conveyed through words, but rather through direct knowledge gleaned from visual, sensory, conceptual, emotional, and other impressions. Indeed, this is the essence of telepathy, direct awareness of another's thoughts. Words are needed in the physical realm in order to convey meaning through speech or writing. If our words convey entire concepts, then we are describing something at a high level of identification. On the other hand, if we describe only the characteristics of what we perceive, we are working at a low level.

The difference is best shown through examples. If a target is an ocean shoreline, a remote viewer would likely perceive aspects of the target such as sand, the feeling of sand, wind, water, wetness, salty tastes, waves, the smell of lotions, and grass. These are all low-level descriptors of the target. High-level descriptors could be beach, ocean, shoreline, lakefront, tidal wave, and so on. The problem with high-level descriptors is that they are often only partially correct, whereas low-level descriptors are normally quite accurate.

The general rule in Phase 4 is to enter all or most high-level descriptors in the deductions column, reserving the data columns for low-level data. In the above example regarding the shoreline, an analyst studying the data would have no trouble identifying the low-level aspects as waves and possibly sand dunes. On the other hand, using the high-level data suggested above, the viewer could have been tempted to follow a story line created by the conscious mind of large waves, perhaps leading to a fabricated disaster scenario.

Entering high-level data in the Phase 4 matrix is very risky. Trainee viewers often want to obtain high-level data so as to demonstrate that they can identify the target. Yet novices should never try to obtain high-level data. You can describe nearly the entire universe using low-level data. In short, when we do remote viewing, we want to describe the target, not label or identify the target or its aspects. For example, if the target really is a tidal wave, then the viewer is safer describing a large wave, heavy winds, lots of energetics, destructive force, the concept of disaster, and so on. If the viewer thinks of a tidal wave, that idea can be entered as a deduction even though it exactly identifies the target.

To further clarify the difference between high- and low-level data, the following are some examples of each. In each case, it is safer deducting the high-level data while entering the low-level data elsewhere in the Phase 4 matrix. Maintaining a consistent stream of descriptive low-level data is perhaps the single most important criterion affecting the overall quality and usefulness of the session.

Low-level Data

explosive energy

sand, water, salty

tastes, waves,

High-level Data

bomb blast

beach

perfume	
squirmy, primitive scaley animal life	dinosaurs
tall structure with many floors	skyscraper
booming sound	explosion
sloping dry land with energetics or intense heat at top	volcano
many rooms side-by-side in multi-floor structure	hotel
gathering of important subjects	U.N. Security Council

P4 ½

Most data that are entered in the Phase 4 matrix are single words placed in the appropriate columns. However, sometimes the remote viewer needs to say more than can fit in a column. This typically results after the viewer has recorded a number of low-level data items that he or she later feels to be connected in some way. A longer data entry that acts to organize or collect a number of separate gestalts is written as a P4 ½. This begins on the left side of the Phase 4 matrix. The viewer writes “P4 ½ - ” followed by a sentence or phrase, writing from left to right across the page. A P4 ½ entry is rarely more than one sentence, as this is to be avoided. It is better to write two or more P4 ½ entries sequentially than to attempt to write an extended discussion of the data. Entries that are too long risk shifting from recording perceptions to conscious-mind analysis.

Advanced remote viewers find P4 ½ entries most useful, especially after they have established thorough target contact. However, novices must watch out since they tend to use P4 ½ entries indiscriminately. Evidence of this is typically the appearance of a P4 ½ entry that is not immediately preceded by a number of related single-word entries in the appropriate columns. Thus, the P4 ½ entries should ideally relate to and organize already perceived data, and they should definitely not appear to come “out of the blue.”

P4 ½S

A P4 ½S is the same as a P4 ½, but it is a sketch rather than a verbal description. When the viewer perceives some visual data in Phase 4 that can be sketched, the viewer writes “P4 ½S” in either the physicals or the subspace column, depending on whether the sketch is to be of something in physical reality or subspace reality. The viewer then takes another piece of paper, positions it lengthwise, labels it P4 ½S centered at the top, and gives it a page number that is the same as the matrix page containing the column entry “P4 ½S,” with an A appended to it. Thus, if the entry for the P4 ½S is located on page 9, then the P4 ½S sketch is located on page 9A.

THE “BIG THREE” AND “WORKING THE TARGET”

1. Probing the Matrix “Raw”

Probing the Phase 4 matrix has three distinct stages. When first entering Phase 4, the viewer simply probes the matrix as described earlier. This is referenced as probing the matrix “raw.” Novices are instructed to obtain at least two pages of Phase 4 data, in order to prevent the viewers from giving up too easily. Beginning viewers are usually quite skeptical about their own data at first. Since this skepticism is rooted in the conscious mind, it is not a serious concern during training. Indeed, having the conscious mind preoccupied with skeptical thoughts can be a real advantage for a novice, since it clears the way for the subspace mind to slip the data past the reviewing processes of the conscious mind.

Working the Target

Advanced remote viewers treat their entry into Phase 4 as a means of obtaining crucially important information about a target. This requires them to continue longer in Phase 4 while they “work the target,” the process of following a subspace signal intuitively through all of its leads. Viewers obtain a rich collection of data by “looking around,” so to speak. If they find a structure, their intuitive sense tells whether it is important to know more about the structure. They describe it more thoroughly, moving inside the structure when needed to complete the description. The viewers describe the surface on which the structure is located. They may also describe the physical activities of the people outside and inside the structure, even locating a significant person who may be crucial to resolving the target cue. All of this is felt through strong intuitive tugs that direct the viewer’s awareness in the appropriate directions.

Working the target also includes tying together low-level data in P4 1/2 entries. When a

viewer works a target, the viewer typically perceives some physical item and describes this item in low-level terms. This observation leads to another related observation, which in turn leads to another, and so on. After a sufficient number of low-level observations have been made, the viewer begins to “connect the dots,” so to speak. A statement that pulls it all together, made as a P4 1/2 entry, is itself a low-level description of the target or a fragment of the target. The statement does not label the target aspect.

For example, let us say that a viewer perceives wind, circular energy, extreme force, small flying pieces, and a vortex, all of these things being entered in the columns of the Phase 4 matrix. The viewer could then state the following P4 ½: “Windy circular energy in a powerful vortex containing lots of small flying pieces.” The viewer could also declare a deduction of a tornado. The word “tornado” is high-level, since it clearly labels the phenomenon. The description in the P4 ½ entry remains low-level, even though it ties together other low-level data entries. The viewer then continues on to the next group of objects in a similar fashion. This is the classic method of working the target.

2. Returning to the Emotionals

After a while the flow of data will slow, and further working of the target becomes repetitive and unproductive. The viewer must then execute the second of the “Big Three” matrix processes. Even though the viewer has been regularly probing the emotionals with each horizontal pass through the Phase 4 matrix, a special trip back to the emotionals column often restarts the data flow. The reason is that the viewer’s attention has been on various aspects of the target, and the emotionals data perceived earlier may have been related to those aspects, such as the sense of anger that resulted from an argument that took place within a structure. Returning specifically to the emotionals column for a special probing allows the subspace mind to shift its attention to other emotional data that could be more generally related to the target.

For example, let us say the remote-viewing target is the hostage crisis in Peru that began in December 1996. In this case, a group of Marxist guerillas attacked Japanese embassy facilities in Peru and held a large number of hostages until a Peruvian commando raid rescued nearly all of them in late April 1997. In the initial approach to the target, a viewer may perceive fear among the hostages as well as aggression among the guerillas. The viewer may describe two groups of people in a structure, with one group controlling another. After the data flow slows, the viewer returns to the emotionals column and probes it again. This time the viewer might perceive emotions of concern and concentration. This leads to perceiving the concepts of making a plan, waiting, rescue, high-level political involvement, and a commando operation. The viewer may also begin to perceive other people related to the target, such as a central figure (deducting a president), people with uniforms (deducting military personnel), and all this within a foreign setting (deducting Latin

America). Note that the word “deduct” is used in the sense that it is a deduction being removed from the data flow.

Data for emotionals often lead to other physical and conceptual data. This is because the emotions of people at a target site tend to reflect what is happening around them, which in turn is grounded in their physical setting. Returning to the emotionals column also helps avoid what is known as the “door-knobbing” problem, in which the viewer focuses on one aspect of the target (such as a doorknob) while missing the broader picture (such as what else is going on in a room). Once the data flow is reinitiated, the viewer continues to work the target in the same manner as before.

3. Probing the Phase 3 Sketch

After restarting the data flow by returning to the emotionals column, the collection of data will eventually begin either to slow or to become repetitive as before. At this point the viewer returns to the earlier Phase 3 sketch and begins to probe various aspects of the sketch. Remember, when the viewer does the Phase 3 sketch, it is impossible to know exactly what it represents. However, it does represent the viewer’s initial visual impression of the target, especially with regard to the arrangements of lines and shapes. By placing the point of the pen in various locations of the sketch—probing—the viewer is shifting the focal point of his or her awareness around the target location. This allows the viewer to reinitiate the flow of data once again, and the viewer returns to the Phase 4 matrix to enter the data in the appropriate columns.

When probing the Phase 3 sketch, the viewer is not trying to label or identify specific features of it, although these can be described in low-level terms. More generally, the viewer is simply using the sketch to obtain other low-level data by shifting his or her attention from one location to another. Viewers can probe lines in the Phase 3 sketch, resolving some of their meaning using the primitive and advanced descriptors of Phase 1. This is a good way of determining if there are structures or beings at the target site if this has not already been determined.

The viewers can also look for the following interfaces in a Phase 3 sketch: land/air, land/water, air/vacuum, land/vacuum, air/water. This is very helpful in determining various geographical features of the target site. For example, let us say that the viewer has determined that a structure at the target site is located on top of a flat surface. If the viewer probes below the structure and finds water, and then probes above the structure and finds air, the viewer then knows that the structure is floating on water and is probably a boat (which is a useful deduction). If the viewer determines that there is a structure in the Phase 3 sketch, and that the structure has air inside and vacuum above and below the structure, then the structure is most likely in space (“spacecraft” would be a deduction). If the structure is on a flat surface, and the surface is hard and natural (and thus land), and above the structure is air, then the viewer knows that the target involves a structure

on flat land. If the viewer probes on both sides of a line in the Phase 3 sketch, finding water on one side and dry land on the other, the viewer knows that the target involves a land/water interface, and may deduct a beach.

CUING

The basic mechanics of cuing involve the viewer writing a word in an appropriate column (in either parentheses or brackets) and then touching the word with the pen. The word written in the column is the “cue.” Using the pen to touch the word focuses the attention of the subspace mind on target aspects relevant to the cue. The resulting stream of data are then entered into the matrix in the appropriate columns below the cue.

Words that originate from the viewer's own data are entered in the appropriate column in parentheses (). Cues originating from a monitor, or not from the viewer's own data, are entered in square brackets []. If the monitor's word(s) are used to construct a cue, then the cue should be non-leading and closely tied to the viewer's existing data. For example, if a viewer perceives a building, the monitor may suggest that the viewer cue on “activity” by writing the word in square brackets in the concepts column, then probing the word and entering the resulting data in the appropriate columns of the matrix.

MOVEMENT EXERCISES

There are three types (called “levels”) of movement exercises. All levels can be performed after spending some time in Phase 4.

Level One

These exercises essentially return the viewer to a modified form of Phase 1. An ideogram is drawn and decoded, and the person returns to Phases 2 and 3 before arriving again at Phase 4. This is done for one of two reasons. If the monitor is concerned that the viewer may have wandered off target, a level-one movement exercise nearly always returns the viewer to the target. The other reason is that the viewer may need to relocate to another area related to the target that may be substantially different from the area being probed so far. The new Phase 1 through Phase 3 information may help the viewer differentiate between the two target-related sites.

These cues are written from left to right across a Phase 4 matrix. Usually a half page is needed; otherwise, a new piece of paper is used. The Phase 4 matrix does not need to be rewritten on the new paper, but do include the page number. Immediately after the viewer writes the cue, the

viewer places the point of the pen to the right of the cue and draws an ideogram. The ideogram is then decoded in the manner of all Phase 1 ideograms. Only one ideogram is used in a level-one movement exercise before moving to Phase 2. The following is a list of cues used for level-one movement exercises, beginning with the most common:

1. "From the center of the target (or target site, target area), something should be perceivable." Most level-one movement exercises use this cue, especially for the first such exercise.
2. "From 1,000 feet (or an alternative lengthy distance) above (or to the north, south, east, or west) the target, something should be perceivable." This cue should be used only if it is unclear where the viewer is relative to the surrounding (viewed) environment. This cue should only rarely be the first level-one movement exercise since it essentially removes the viewer away from the center of the target, which is usually the most important part of the target.
3. "Immediately to the left (or right, in front of, behind) of the target, something should be perceivable."
4. "From the center of the target area (or site), the target person (or object) should be perceivable."
5. "From inside the structure, something should be perceivable."

Level Two

Level-two movement exercises are used to move the viewer from one location or target-related item to another without the viewer having to leave Phase 4. This exercise is not such a total break as a level-one movement exercise, but neither is its shift in focus as subtle as a level-three exercise. The cue is essentially the same regardless of the situation, with only locational words being changed. Here is the cue:

"Move to the [new target location or item] and describe."

In this cue the "new target location or item" should originate from the viewer's own data. The monitor normally does not insert his or her own words here, except to focus the viewer's attention on some particular generic component of the target. For example, the "new target location or item" can include phrases such as "target subject," "target subjects," "target object," and so on.

The level-two cue is written across the body of the Phase 4 matrix, from left to right. The viewer then continues to enter data in the same matrix in the normal fashion after writing the

movement exercise cue. There is no ideogram in this exercise. However, I personally find it useful from time to time to probe the last letter of the word “describe” in the level-two cue in order to focus my attention.

A level-two movement exercise can be temporal as well. This exercise cue follows the following format:

“Move to the time (or period) of [temporal identifier here] and describe.”

In this cue, the temporal identifier must be clearly connected to the viewer’s earlier data. For example, if the target is a pyramid in Egypt and the viewer describes a pyramid structure, the monitor could give the cue: “Move to the period of construction for the structure and describe.”

Level Three

This is the most subtle of the three movement exercises. It shifts the viewer’s awareness without breaking the previous flow of data. The movement is executed by placing a very brief cue (usually only one or two words) in the appropriate column of the Phase 4 matrix and then having the viewer touch the cue with the pen and begin entering data. The cue can be a word originating from the viewer, entered using parentheses (). If the cue originates from the monitor, square brackets [] are used. Cues originating from the monitor should be used only rarely in Phase 4, and if used, should be of the most generic variety.

For example, the viewer perceives two beings—a male and a female—separated by, say, a road. The viewer could move from the male to the female by putting “(female)” in the physicals column, probing this with the pen, and then continuing with the collection of data in the Phase 4 matrix.

One particularly interesting level-three movement exercise is a deep mind probe. In this the viewer enters the mind of a person in order to obtain thoughts and personal character information. There is an ethical component to this exercise, though. The subspace mind of any person being remote viewed will be aware of this activity even if the person’s conscious mind is not. This is yet another reason why I recommend that all remote viewers meditate regularly in order to remove as much of their own stresses as possible before entering the mind of someone else. It is mandatory to do no harm while remote viewing.

A deep mind probe is performed by writing “[target person]” in the physicals column and “[deep mind probe]” in the concepts column. The viewer then touches each of the words in each phrase once with the pen, and enters the relevant data in the matrix, usually in the emotionals and concepts columns.

A level-three temporal movement exercise can be obtained by using event- or action-related

cue words. These cues need to be clearly connected to the viewer's data. Such cues are entered in square brackets [] in the concepts column in the Phase 4 matrix. In introductory and intermediate remote viewing courses, "activity" is normally the most frequently used temporal level-three cue.

PHASE 5

Specialized procedures in SRV are performed in Phase 5. Below are thumbnail sketches of some of the Phase 5 procedures normally included at the end of the week-long introductory course.

Phase 5 requires a worksheet and a matrix, each on separate pieces of paper. The worksheet is labeled P5w, and the matrix is labeled P5m. The worksheet is positioned to the right of the matrix. All Phase 5 pages are assigned the same page number followed by the letters a, b, c, etc. for subsequent pages (such as 23a, 23b, etc.). The Phase 5 matrix is identical to the Phase 4 matrix. Also, P5 1/2 matrix entries are made identically to P4 1/2 entries.

1. **Timelines:** Have the viewer draw a horizontal line in the center of the worksheet. The viewer should then locate the target time, the current time, and the time of some significant event that is well known. The viewer should not be told the actual identification of the significant event, other than that it is event A. The viewer can also be instructed to probe the timeline for other significant events. Each event must be labeled generically, e.g., event A, B, C, and so on. The viewer should not probe for a specific year, only an event.

2. **Sketches:** Analytical sketches (more detailed than Phase 3 drawings) can be drawn and probed in the worksheet. Data obtained from the probes should be entered in the Phase 5 matrix. Lines can be drawn in the sketches to symbolically connect various places or objects. The viewer can switch from one place or object to another by alternatively probing the separate parts of the drawing. Alternatively, the viewer can be instructed to move from one part of the drawing to another by following the line with his or her pen that connects the various parts. (See sliding.)

3. **Cuing:** In Phase 5, the monitor can suggest cues for the viewer to enter into the matrix that may be too leading for Phase 4. These cues can be from the viewer's Phase 4 data, or they can be the monitor's words. Again, cues originating verbatim from the viewer's data are entered into the Phase 5 matrix in parentheses (), data from the monitor in brackets []. Moreover, all monitor-originating cues should have some obvious connection to the data obtained earlier so as to minimize the risk of "deduction peacocking," a phenomenon in which one deduction leads to another, and then another, etc., until a fictional storyline develops.

4. **Locational sketches:** The monitor instructs the viewer to draw a map, say, of the United States. No edge of the map should come within one inch of any edge of the Phase 5 worksheet paper. The

monitor then says the name of a well-known location (usually a city). The viewer then automatically places his or her pen on that spot and quickly draws a line to the target location. No further monitor instructions are required other than to say the name of the original location. The line must be straight and rapidly executed. A slowly drawn or curved line indicates that the conscious mind interfered with the flow of the data.

5. Symbolic sketches: These sketches include some part or aspect of the target about which further information is needed. For example, using the Phase 5 worksheet, a circle can be used to represent a person being viewed, and a square can represent a governmental organization, and so on. The viewer is not told exactly what the symbols represent. Rather, the viewer is told a generic version of their nature (e.g., target subject, target group, etc.). These generic identifiers are written near the symbols. A line is then drawn connecting the symbols. The line is labeled "relationship." Probes of the symbols (using the viewer's pen) and the relationship line yield information that is then entered into the Phase 5 matrix. If the symbols represent physical items, then the labels are placed in the physicals column of the matrix. The word "relationship" is entered in the concepts column in square brackets. All data are entered in the matrix.

Movement exercise for Phase 5: Sliding: The monitor can instruct the viewer to move from one location to another in a controlled fashion by having the viewer make a small circle on the Phase 5 worksheet. This circle should be labeled "A: location #1." Preferably, the viewer may write something more meaningful but still non-leading, such as "A: on top of the structure." Another small circle is then drawn on the worksheet in a position relative to the first circle such that this position is sensible.

For example, if the viewer is on top of a building, and the monitor wants the viewer to descend into the building, then the second circle would be below the first. The second circle is then labeled accordingly (e.g., "B: inside the structure"). The viewer is instructed to connect the first circle to the second circle with a line, and then to retrace this line slowly as needed in order to go back and forth between the two points. The viewer can also simply touch points A and B with his or her pen to shift quickly from one location to another. Alternatively, a cue placed in brackets (e.g., the words "building/inside") in the physicals column can achieve a similar result. However, sliding (down the line connecting points A and B) is useful if the monitor thinks that the viewer might profitably control the rate of movement, perhaps because the monitor suspects that observations made along the path of movement may be valuable.

Since there are no known distance limitations to this procedure, sliding is useful if the two locations are very far apart, such as two star systems. Often sliding can be used in combination with another technique. For example, the initial movement between two points can be accomplished with sliding, while subsequent movements can be quickly accomplished by having the viewer simply

touch either of the connected circles. To enter data into the Phase 5 matrix, A and B are placed in the physicals column of the matrix inside square brackets, e.g., [A]. The data following A in the physicals column are related to point A in the Phase 5 worksheet. Data following B in the physicals column are related to point B in the Phase 5 worksheet.

Enhanced SRV

The Farsight Protocols described elsewhere as Phases 1 through 5 are called Basic SRV. In the advanced courses taught at the Institute, these procedures are modified significantly in order to exploit the greater capabilities that are possible with trained and competent viewers. These modifications are called Enhanced SRV and Advanced SRV. Students normally learn Basic SRV, then Enhanced SRV, and finally Advanced SRV, all in this order. Each level of training builds on the previous level, with greater complexity and potential being available with each new level. It is not recommended to skip levels by, say, trying to learn Advanced SRV first, or skipping Enhanced SRV after learning Basic SRV. What one learns in the previous version is used in the later version together with new material, so skipping an earlier version would lead to confusion and possibly poor performance. The current chapter is a description of Enhanced SRV.

Enhanced SRV resolves two problems inherent with Basic SRV. The first problem concerns an inadequacy in the use of Phase 1 data. Basic SRV collects and decodes a number of ideograms in Phase 1 that address various aspects of the target site. These ideograms are among the most important pieces of data in a remote-viewing session because the conscious mind has almost no chance to interfere with the collection of these data. Yet because the intent of the session is to proceed as quickly as possible to the later phases where more valuable data are collected, the Phase 1 ideograms are essentially thrown away as the viewer proceeds further into the session.

The second problem arises because viewers enter Phases 2 and 3 with a jumble of impressions left in their minds by all the gestalts in the various ideograms of Phase 1. For example, if four important target aspects are identified by four separate ideograms in Phase 1, from which aspect will viewers report, say, temperatures, and in what order? If the target is a campsite in Alaska in the middle of winter, the viewer may report both the heat of the campfire as well as the cold of the surrounding snow. This mixture of gestalts continues throughout Phases 2 and 3, and viewers typically spend a great deal of time in Phase 4 sorting things out.

Enhanced SRV procedures resolve both of these problems. The enhancements also improve the quantity and quality of data that are collected throughout the session. They shorten the time needed to descriptively separate the various target aspects in Phase 4. The enhancements also produce operationally useful Phase 1 data relevant to each individual ideogram. Finally, Enhanced SRV provides robust opportunities for sketching and analytic techniques in Phase 4.

ENHANCED PHASES 1, 2, AND 3

Using Enhanced SRV, viewers begin their sessions by taking the target coordinates and drawing the ideogram in the normal fashion. They then write “A:” and describe the movement of the pen with words. The ideogram is then probed for primitive and advanced descriptors. Following this, the viewer writes “B:” and declares a low-level guess describing the gestalt that is reflected in the ideogram (such as “structure,” “subject,” “No-B,” and so on). All of this is identical to Basic SRV.

The viewers then write “C:” underneath the B. The ideogram is then probed repeatedly, searching for low-level Phase 2 descriptors, but any data that are allowed in the Phase 4 matrix are also allowed here. Viewers do not force anything, allowing whatever is perceived to arrive freely. This method of probing is called “free response.” Basic SRV also includes a few C entries (typically, three or four), but with Enhanced SRV the viewer is encouraged to probe the ideogram more often in order to obtain a much larger list of data for part C. You will remember that in Phase 2, data are always collected following a fixed structure (sounds, textures, temperatures, visuals, and so on). This fixed structure approach is still not used in part C of Phase 1, but viewers can mentally remind themselves of a few of the categories of Phase 2 should they need assistance in initiating the flow of data. Probing the ideogram five or six times is often typical at this point, but viewers can probe the ideogram however many times as may seem appropriate should the data continue to flow. The data are entered vertically down the page.

As viewers collect more data under C, they will notice that a dim and vague mental image of the target aspect that is reflected in the ideogram begins to form. For example, if the ideogram reflects a structure, then the viewers will begin to develop an intuitive mental picture of the structure. Either directly underneath or (more commonly) to the left side of the column of data under C, the viewers then write “D:” to indicate where a sketch will be drawn. A sketch is then made of this aspect of the target (such as a structure) underneath D.

All of the above is ideally done on one piece of paper. Thus, with Enhanced SRV, viewers obtain a complete collection of data for each ideogram, including a sketch. This solves the problem of having all of the ideogram specific data being scrambled into only one Phase 2 and one Phase 3. But note that we have not yet “assembled the pieces.”

Viewers then repeat the above process in normal Phase 1 fashion, taking the target coordinates between three and five times, seeing if any of the ideograms return subsequent to the appearance of a different ideogram. However, it is preferable to repeat Phase 1 a fixed number of times in most instances, thereby avoiding conscious-mind analysis of the ideogram patterns during the session. Most viewers tend to take the target coordinates five times since this allows them to obtain five complete collections of ideogram-related data, including five separate sketches. With such situations, viewers proceed to Phase 2 only after all five repetitions of Phase 1 regardless of whether or not an ideogram repeats early in the series.

Phase 2 is mechanically identical to that in Basic SRV, but now the viewer is free to “stand

back” and look at the overall target site with a wide-angle perspective. The data are not limited to a particular gestalt (i.e., one ideogram). The sensory perceptions from all of the perceived gestalts compete (in a sense) for the attention of the viewer’s subspace mind. Thus, the data that are perceived in Phase 2 are generally those that make the strongest impressions on the viewer’s consciousness.

Phase 2 prepares the viewer to assemble the previously collected Phase 1 sketches into one composite sketch. This new sketch is performed in Phase 3. The Phase 3 page is positioned lengthwise (which, again, means the long side of the page is placed horizontally). Viewers can spend some time constructing their Phase 3 sketch, carefully contemplating the intuitive feel of the emerging sketch and placing each component in its appropriate place.

None of the previously sketched Phase 1 drawings need to be placed in the Phase 3 sketch. Indeed, many accurate Phase 3 sketches often do not appear elsewhere in the session. But viewers can place modified forms of any of the previously obtained sketches in the Phase 3 drawing should the intuitions be so directed.

ENHANCED PHASE 4

Enhanced Phase 4 is highly interactive and nonlinear. With Basic SRV, the structure is predominantly sequential and linear, taking the viewer from one step to another, allowing minimal structural flexibility. This limits the intrusion of the conscious mind into the data-collection process. Advanced practitioners of SRV® are sufficiently familiar with both the structure of the session as well as the “feel” of the data such that they can take advantage of a greater degree of structural freedom as they interactively pursue their quest to understand the target.

Using Enhanced SRV, viewers work with five pieces of paper simultaneously. Each page is used to accomplish something different from that of the other pages. The first page is the normal Phase 4 matrix. The viewers work the matrix and go after the “Big Three” in the same fashion as with Basic SRV. However, there are some differences in the way viewers conduct other aspects of Phase 4, all of which are described below.

Tactile Probing

With Enhanced Phase 4, viewers extensively use their hands, and even their bodies, to explore the target. Once viewers have a mental image of the target, however fuzzy, they can then use their hands to “feel” the target, both externally and internally. With external probing, viewers tend to run their hands over the outline of shapes of things at the target site, like structures, mountains, and even faces. With internal probing, viewers press their hands (usually from top to

bottom, although there is no rule here) through the target, perceiving internal aspects of structures, and so on. In one of my own sessions, I clearly perceived that a structure had three floors during an internal probe. I made this determination using my hands. I also perceived that there were subjects on the third and first floor of the structure.

Tactile probing is not limited to the use of the hands. One can also place one's head, or even one's entire body into the target at any given spot. For example, in the example above, I then placed my head inside the structure to take a look at what was on each floor. This was done by literally bending my head forward while sitting at my desk and placing my head in the middle of the projected image of the structure. I then discerned that the top floor contained two subjects, one a male and the other a female. The bottom floor had a large number of subjects milling about.

Sometimes a viewer needs to explore a larger image of the target, or perhaps a component at the target site, such as a complex structure, or even a tunnel that goes through a mountain. To accomplish this, the viewer can back away from the desk and mentally project the image of the target into an empty area in the room. The viewer can then walk or crawl into the target or target component to perceive what is necessary.

After all tactile probing is completed, the viewer returns to the Phase 4 pages and enters the data in the appropriate places. If the data are verbally described, then the viewer enters the data as ordinary column entries, or as P4 1/2T entries. Here, the T represents "tactile."

Phase 4 Sketches

If at any time during the session a viewer obtains a visual image of the target, or an aspect of the target, the viewer must sketch this image immediately. Such mental images can arise during the process of probing the matrix, but they can also result from tactile probing of the target. In Enhanced Phase 4, there are three sketch pages. These pages are labeled Phase 4I, Phase 4E, and Phase 4L, where the I, E, and L represent "internal," "external," and "landscape," respectively. Instead of page numbers, the viewers write "a," "b," and "c," respectively, in the upper-right-hand corners. All pages are positioned lengthwise.

When perceiving a visual image, the viewer decides whether the image is internal or external. An internal image has a sense of being inside something else. For example, the viewer may perceive the inside of a room, or the inside of a piece of technology. If the image is the first obtained during Phase 4, the viewer places the letter A in the physicals column, and then circles the letter. The viewer then goes over to the P4I page, marks a corresponding circled A, and then draws the internal image.

If the mental image conveys the sense of being an external view, such as the outside of a structure, an object (say, a chair), a subject, or anything else, then the viewer follows the same procedure described above, but places the sketch on the P4E page. If this is the second sketch in

Phase 4, then the viewer writes a circled B in the physical column of the matrix, and on the P4E page. The drawing is then sketched near the circled B.

The Phase 4L page is similar to the Phase 3 page. Phase 4L is for putting pieces together. Many target aspects sketched on pages P4I and P4E can be located and redrawn in modified form in the P4L representation of the target. Phase 4L sketches are wide-angle representations of the target. The pieces can be assembled with considerable deliberation as well (that is, there is no reason to rush a P4L sketch). However, the viewer does not have to draw a detailed Phase 4L sketch. Nor do any of the P4I or P4E sketches have to be transferred to the P4L drawing. Sometimes a P4L drawing is simply a larger or more detailed version of the most important aspect of the target. But the goal is to create a P4L drawing that displays a more complete perspective of the target than is available in any other Phase 4 sketches.

The Phase 4 matrix and sketch pages should be placed in the proper arrangement before beginning Phase 4. All four pages are arranged in a rectangular pattern, like tiles on a kitchen floor. In clockwise order, the matrix page is placed at the lower left, then the P4I page, the P4E, and finally the P4L page, next to the matrix page.

This arrangement creates a fluid interactive working area. The viewer must not have to search for the correct page when the need comes to move to a particular sketching area, or when referring back to other aspects of the target.

Most viewers fill up multiple Phase 4 matrix pages. After the first matrix page is filled, that page is removed and a new matrix page is inserted in the same spot. If the page number for the first matrix page is 9, then the next matrix page is number 10, and so on. The sketch pages use letters. When the session is finished, all of the numbered pages are stacked sequentially first, followed by all of the sequentially arranged sketch pages.

When probing sketches (part of the “Big Three”), viewers sometimes use the back end of the pen rather than the point when probing is extensive. These data are often shown to others, and are sometimes displayed on the Internet as well as in print. In this way, advanced viewers avoid degrading the publication quality of their data by scattering too many probing marks on their drawings.

An Analytical Worksheet in Phase 4

It is often necessary to explore the target in Phase 4 using some of the analysis techniques of Phase 5. This is particularly true of symbolic diagrams that allow the viewer to describe relationships between various subjects, or between subjects and objects. Such abstract diagrams are not sketches, and thus cannot be placed on a sketch page. These are executed on a Phase 4 worksheet page, or Phase 4W page, where the W represents “worksheet.” The viewer creates this worksheet together with the Phase 4 sketch pages.

The Phase 4W page is set lengthwise, and “P4W” is placed centered at the top of the page. The page “number” is d. The worksheet page does not need to be arranged in any particular place in front of the viewer. Normally it is kept to the side until needed.

A symbolic diagram in Phase 4 resembles that done for Phase 5. The viewer needs to draw two symbols (if there are two components to the symbolic diagram), label these symbols, and then draw a line between them and label this line “relationship.” The viewer then enters the labels for each of the symbols in the Phase 4 matrix in the appropriate columns, all along the same horizontal row. The word “relationship” is placed in square brackets in the concepts column on the same horizontal row as the labels for the symbols. If one of the target aspects being explored is a subspace aspect, then the label for that aspect is entered in either square brackets or parentheses in the subspace column. The choice of square brackets or parentheses is determined by whether or not the word used to label the target aspect originates from the viewer’s own data (which would normally be the case with a solo session). If both target aspects being explored are physical aspects (such as a subject and a structure), then the labels for both aspects are placed in the physicals column, separated by a slash, in one set of either square brackets or parentheses.

It is permissible to combine one square bracket with one parenthesis if one label does not originate from the viewer’s own data while the other label does. For example, entering “[central target subject / structure)” in the physicals column indicates that the words “central target subject” does not originate from the viewer’s own previously obtained data, yet the word “structure” is an earlier matrix entry.

The viewer then probes the symbols on the P4W page, as well as the relationship line, and enters whatever data results from these probes in the Phase 4 matrix.

A Specialized Level-Two Movement Exercise

Most target cues contain a variety of diverse qualifiers that address separate aspects of a target that the tasker wants explored. In order for advanced remote viewers to shift their awareness through these separate aspects, a modified form of a level-two movement exercise is used. The cue is as follows:

Move to the next most important aspect of the target and describe.

This cue is often used three or more times in a session. One stops using it when either repetition or tiredness appear. Advanced remote viewers do not use level-one movement exercises with as much frequency as novices, since they do not lose contact with the target as easily. Thus, advanced viewers have more time in the session to execute a larger number of level-two movement exercises. Experience has shown that the above level-two movement exercise is highly effective

in assisting a viewer to obtain a wide variety of target data.

Binaries

Whenever viewers have a two-response question that needs to be answered in a session, they can use an advanced binary procedure to get the answer. To execute a binary, viewers put a letter (circled) in the concepts column of Phase 4, just the same way one would put a letter in the physicals column while making a sketch of something in Phase 4. Viewers then go to the Phase 4W page, write the letter (circled) and then do the binary procedure on that page. To do the procedure, viewers first write the question that needs to be answered. They then draw a long rectangle with a line down the center. The possible answers to the question are written at that time, one above each half of the rectangle. Viewers then put their pen in the center of the line that divides the rectangle, and the pen flies immediately to the correct side. An arrow head is added at the end of the quickly drawn line. Viewers then probe the centers of both halves of the rectangle to confirm their findings.

Binaries are very common in Enhanced SRV, especially near the end of a session. Some viewers even ask if they have satisfied the purpose of the target cue (or if they need to continue with the session). The following is an example of a binary procedure.

Is this target on land or
on water?

Land

Water



Scientific Remote Viewing®

by

Courtney Brown, Ph.D.

(Version 3.5)

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An Overview

The method of remote viewing that is the focus here began to evolve in earnest in 1996 due to research that was and continues to be conducted at The Farsight Institute. This is a nonprofit research and educational institute based in Atlanta, Georgia, that is dedicated to the continued development of the science of consciousness using remote viewing as the primary research tool. I am the director of the institute. Much of the research that is conducted is available for free on the Internet at the Institute's web site, www.farsight.org.

Underpinning all of the research is the hypothesis that all humans are composite beings. This means that we have two fundamental aspects: a soul and a body. In the current jargon of remote viewing, the soul is called the "subspace aspect" of a person. The physical realm of solid matter is both separate from and connected to subspace. Once our physical bodies expire, we are no longer composite beings, and we continue our existence as subspace entities.

While we are composite beings, physical stimuli tend to dominate our awareness. This means that our five senses (taste, touch, sight, hearing, smell) overshadow the more intuitive awareness originating from the subspace side. In practical terms, this means that most people are not aware that they even have a subspace aspect. In short, soul voices are deafened by the din of our five physical senses.

In order to break through this noise, specialized techniques are required. In general, these techniques focus on shifting a person's awareness away from the five physical senses. It is not necessary to force a shift in one's awareness toward the subspace aspect. This happens automatically once a person's awareness is no longer riveted on the physical side of life.

For this reason, I advise combining the practice of remote viewing with the practice of meditation. The form of meditation that I enjoy is Transcendental Meditation (TM), or the more advanced TM-Sidhi Program. My preference is based on the fact that TM is a mechanical procedure, and it has no belief or religious requirement associated with it. The mechanics of TM are also quite stress free and relaxing. Again, these are only my preferences. Many people who participate in other programs for the development of consciousness have also learned remote viewing.

Remote viewing is a natural process of a deeply settled mind. Remote perception works best when it is not forced in any way. I have often said that the ancient seers were our first human astronauts. While in a deeply relaxed state, they let their minds roam across the fabric of the universe, and some perceived what was there with surprising accuracy.

The subspace mind, the intelligence of the soul, perceives and processes information differently from the physical mind. All evidence suggests that the subspace mind is omnipresent across space and time. It is everywhere at once. Using the capabilities of the subspace mind, remote viewing involves no more than shifting one's awareness from one place and time to another. You do not go anywhere when you remote view. You do not leave your physical body. You do not induce an altered state of consciousness. You merely follow a set of procedures that allows you to shift your awareness from one area of your intelligence to another.

As physical beings, though, we must translate the information perceived by our subspace aspects into physical words, pictures, and symbols so that this information can be conveyed to others within the physical realm. Scientific Remote Viewing facilitates this translation. Remote viewing would be impossible in the absence of the human soul, since it is physically impossible for an individual's conscious mind to perceive things without direct physical contact of some sort.

COMMUNICATION WITH THE SOUL

Soul-level communication is not as easy as you might initially think. On one level, communication using the soul is as natural as breathing. While the theoretical principles underlying how this is done are quite simple, knowing with some degree of certainty that the communication is accurate is more difficult.

Subspace information has a mental flavor that is distinctly different from that obtained from the five physical senses. It is much more subtle and delicate. For this reason, sensory input from the five physical senses needs to be kept to a minimum both immediately prior to and during a remote-viewing session. That's why one begins with meditation or other procedures to calm the mind, and then to shift one's awareness away from the physical senses.

The five physical senses are not the only hurdles confronting the remote viewer. The thinking, judgmental, and evaluative processes of the conscious mind can also inhibit success. The conscious mind can contaminate accurately perceived information. The amount of information the conscious mind has regarding the target during the remote-viewing session has to be minimized.

Information coming from the subspace mind is typically called "intuition." This is a feeling about something which one otherwise would have no direct knowledge of on the physical level of existence. For example, many mothers say they know when one of their children is in trouble. They feel it in their bones, so to speak, even when they have not been told anything specific regarding their child's situation. SRV systematizes the reading of intuition.

Using SRV, the information from the subspace mind is recorded before the conscious mind has a chance to interfere with it using normal intellectual processes such as rationalization or imagination. With nearly all physical phenomena, a time delay exists between sequential and

causally connected events. For example, when one turns on a computer, it takes awhile for the machine to boot up. When the institute teaches remote viewing to novices, we exploit the fact that there is approximately a three-second delay between the instant the subspace mind obtains information and the moment when the conscious mind can react to this information. The subspace mind, on the other hand, apparently has instantaneous awareness of any desired piece of information. In general, the novice viewer using SRV protocols moves steadily through a list of, say, a few hundred things at basically a three-second clip for each one. The tasks carried out in the protocols are carefully designed to produce an accurate picture of much of the target by the end of the session.

It is crucial to emphasize at this point that there must be no deviation from the grammar of the protocols. This is particularly true for novices. If there is a deviation, one only has to be reminded that it is the conscious mind that designs this deviation. When this happens, the subspace mind loses control of the session, and the data from that point on in the session are often worthless.

TARGET COORDINATES

Scientific Remote Viewing always focuses on a target. A target can be almost anything about which one desires information. Typically, targets are places, events, or people. But advanced viewers also work with more challenging targets.

An SRV session begins by executing a set of procedures using target coordinates. These are essentially two randomly generated four-digit numbers that are assigned to the target. The remote viewer does not know what target the numbers represent, yet extensive experience has demonstrated that the subspace mind instantly knows the target even if it is only given its coordinate numbers. The remote viewer is not told the target's identity until after the session is completed.

When I remote view, the only thing I am given prior to the beginning of my session is a fax or an e-mail from my "tasker" telling me the target's coordinates. The tasker is someone who tasks or assigns a target. For example, if the target was the Taj Mahal, I would not be told to remote-view the Taj Mahal, since this would activate all of the information held by my conscious mind regarding this structure, meaning that I would have a difficult time differentiating the remote-viewing data from memories or imagination. Instead, the tasker would tell me that the numbers were, say, 1234/5678. My conscious mind would not know what target is associated with these numbers, but my subspace mind would know the target immediately. A productive session would then include good sketches of the structure, or at least aspects of the structure, together with written descriptive data of the building and its surroundings, including people who may be in or near the building.

THE SRV PROTOCOLS

Scientific Remote Viewing has five distinct phases, which follow one after the other during an SRV session. In each phase the viewer is brought into either a closer or an altered association with the target. SRV is performed by writing, on pieces of plain white paper with a pen, sketches and symbols that represent aspects of the target. The viewer then probes these marks with the pen to sense any intuitive ideas. Since the subspace mind perceives all aspects at once, probing a mark is a way of focusing attention on the desired aspect.

The five phases of the SRV process are as follows:

- Phase 1. This establishes initial contact with the target. It also sets up a pattern of data acquisition and exploration that is continued in later phases. This is the only phase that directly uses the target coordinates. Once initial contact is established, the coordinates are no longer needed. Phase 1 essentially involves the drawing and decoding of what is called an “ideogram” in order to determine primitive descriptive characteristics of the target.
- Phase 2. This phase increases viewer contact with the site. Information obtained in this phase employs all of the five senses: hearing, touch, sight, taste, and smell. This phase also obtains initial magnitudes that are related to the target’s dimensions.
- Phase 3. This phase is a sketch of the target.
- Phase 4. Target contact in this phase is more detailed. The subspace mind is allowed significant control in solving the remote-viewing problem by permitting it to direct the flow of information to the conscious mind.
- Phase 5. In this phase the remote viewer can conduct some guided explorations of the target that would be potentially too leading to be allowed in Phase 4. Phase 5 includes specialized procedures that can dramatically add to the productivity of a session. For example, one Phase 5 procedure is a locational sketch in which the viewer locates a target in relation to some geographically defined area, such as the United States.

Categories of Remote-Viewing Data

Remote-viewing data can be obtained under a variety of conditions, and the nature of these conditions produces different types of data. There are six different types of remote-viewing data, and there are three distinguishing characteristics of the various types of data. The first distinguishing characteristic is the amount of information the viewer has about the target prior to the beginning of the remote-viewing session. The second is whether or not the viewer is working with

a person called a “monitor,” explained below. The third is determined by how the target is chosen.

Type 1 Data

When a remote viewer conducts a session alone, the conditions of data collection are referred to as “*solo*.” When the session is solo and the remote viewer picks the target (and thus has prior knowledge of the target), the data are called Type 1 data.

Knowing the target in advance is called “*front loading*.” Front loading is rarely necessary and should be avoided in general, but sometimes a viewer simply needs to know something about a known target and has no alternative. Such sessions are very difficult to conduct from a practical point of view. The viewer’s conscious mind can more easily contaminate these data, since the viewer may have preconceived notions of the target. Rarely do even advanced viewers attempt such sessions. Any findings are considered suspect, and attempts are made to corroborate the data with other data obtained under blind conditions (see Type 2 data).

Type 2 Data

When the target is selected at random from a predetermined list of targets, the data are called “Type 2” data. For this, a computer (or a human intermediary) normally supplies the viewer with only the coordinates for the target. Even if the viewer knows the list of targets, since sometimes the viewer has been involved in designing the list, only the computer knows which coordinate numbers are associated with each target. It is said that the viewer is conducting the session blind, which means without prior knowledge of the target.

Type 3 Data

Another type of solo, blind session is used to collect Type 3 data. In this case the target is determined by someone (a tasker). During training, viewers may (rarely) receive some limited information regarding the target—perhaps whether the target is a place or an event. Advanced viewers are normally not told anything other than the target coordinates.

Solo sessions can yield valuable information about a target, but trainees often find that more in-depth information can be obtained when someone else is doing the navigation. This other person is called a “monitor,” and monitored sessions can be spectacularly interesting events for the new remote viewer.

Type 4 Data

There are three types of monitored SRV sessions. When the monitor knows the target but communicates only the target's coordinates to the viewer, this generates Type 4 data. These types of monitored sessions are often used in training. Type 4 data can also be very useful from a research perspective, since the monitor has the maximum amount of information with which to direct the viewer. In these sessions, the monitor tells the viewer what to do, where to look, and where to go. This allows the viewer to almost totally disengage his or her analytic mental resources while the monitor does all of the analysis.

One of the troubles with Type 4 data for advanced practitioners is that their telepathic capabilities become so sensitive that they can be led during the sessions by the thoughts of the monitors. Even slight grunts, changes in breathing, or any other signal, however slight, can be interpreted as a subtle form of leading by the monitor, which in turn could contaminate the data. To eliminate these problems, advanced monitored sessions are normally conducted under double-blind conditions, yielding Type 5 data.

Type 5 Data

For this level both the viewer and the monitor are blind, and the target either comes from an outside agency or it is pulled by a computer program from a list of targets. Sessions conducted under these conditions by proficient viewers tend to be highly reliable. The disadvantages are that such sessions do not allow the monitor to sort out the most useful information during the session. To address this limitation, scripts are often given to the monitor in advance of the session. These scripts contain no target identifying information, but they do give clear instructions as to which procedures and movement exercises need to be executed (and in what order).

Type 6 Data

These data come from sessions in which both the monitor and the viewer are front loaded with target information. This type of session was occasionally used when there were very few professionally trained viewers and monitors, information needed to be obtained quickly, and there was no one else available to task with the session. Type 6 data are rarely if ever collected these days.

THE REMOTE VIEWING EXPERIENCE

When at peace inwardly, and generally stress free, beginners perceive a target with a clarity

characteristic of, say, a light on a misty night. While there may be difficulty discerning the precise meaning and distance of a light under such conditions, there is nonetheless no doubt that a light is perceived. With experience and skill, a remote viewer can perceive all sorts of details relating to a target, just as an experienced yachtsman, upon seeing the light, can soon discern the outline of the nearby coast, and the identity of the lighthouse from which the shrouded beacon shines.

Learning how to remote view from a book is not optimal. The primary reason for presenting these methods here is not to teach Scientific Remote Viewing, but to explain it to people who want to understand and interpret remote-viewing data. Students of remote viewing must understand that the effectiveness of any procedures depends not only on the procedures themselves, but also on how well they are executed. This, in turn, depends on the quality of instruction and feedback. In a classroom, regular instructions are directed at a student's work while the initial learning process is under way (and before counterproductive habits are formed). These instructions help obtain the highest level of performance. Nonetheless, many students can achieve a minimal level of effectiveness by systematically studying the procedures presented here without the assistance of classroom instruction.

The term "remote viewing" is actually not entirely appropriate. The experience is not limited to visual pictures. All of the senses—hearing, touch, sight, taste, and smell—are active during the remote-viewing process. More accurate is the term "remote perception." Nonetheless, since "remote viewing" has been widely adopted in the scientific as well as the popular literature, it makes sense simply to continue using the current term.

When one looks at an object, the light reflected off that object enters the eye, and an electrochemical signal is generated that is transmitted along the optic nerve to the brain. Scientific studies have demonstrated that this signal is "displayed" on a layer of cells in the brain, the way an image is projected from a movie projector onto a movie screen. The brain then interprets this image to determine what is being seen. When someone remembers an object, the remembered image of the object is also projected onto that same layer of cells in the brain.¹

When remote viewing, one also perceives an image, but it is different from the remembered image or the ocular image. The remote-viewing image is dimmer, foggier, and fuzzier. Indeed, one

¹ If one remembers an object and visualizes it while the eyes are open and looking at something else, then the same layer of cells in the brain contains two separate projected images. The image originating from the open eyes is the brightest, whereas the remembered image is relatively dim and somewhat translucent, since one can see through the translucent image to perceive the ocular originating image. For those readers who would like to read an accessible but more in-depth treatment of the physiology of visual and remembered images, I strongly recommend an article in *The New York Times* by Sandra Blakeslee titled, "Seeing and Imagining: Clues to the Workings of the Mind's Eye" (*The New York Times*, 31 August 1993, pp. B5N & B6N).

tends to “feel” the image as much as one visualizes it. The human subspace mind does not transmit bright, high-resolution images to the brain, and this fact is useful in the training process for SRV. If a student states that he or she perceives a clear image of a target, this image almost certainly originates from the viewer’s imagination rather than from subspace.

This does not mean that the relatively low-resolution remote-viewing experience is inferior to a visual experience based on eyesight. Remember that all of the five senses—plus the sense of the subspace realm—operate during the remote-viewing process. Thus, it is actually possible to obtain a much higher-quality collection of diverse and penetrating data. The remote-viewing experience is simply different from, not superior or inferior to, physical experience of observation.

A remote viewer’s contact with a target can be so intimate that a new term, “bilocation,” is used to describe the experience. Approximately halfway through a session, the viewer often begins to feel he or she is in two places at once. The rate at which data come through at this point is typically very fast, and the viewer has to record as much as possible in a relatively short period of time.

Experience has shown that each viewer is attracted to certain aspects of any particular target, and not all are attracted to the same aspects. One viewer may perceive the psychological condition of people at the target location, whereas another viewer may focus in on their physical health. Yet another viewer may concentrate on the physical attributes of the local environment of the target. For example, I once assigned a target of a bombing to a group of students. One of the students was a doctor and another a photographer. After the session was completed, I reviewed each student’s work. The entire class perceived the bombing incident. But the doctor described the physical characteristics of the bombing victims closely, including all of their medical problems resulting from the bombing. On the other hand, the photographer’s session read more like a detailed analysis of the physical characteristics of the event, including an accurate description of the geographical terrain where the bombing took place.

Thus, remote viewers go into a session with what they already have—their own personalities. Advanced remote viewers balance these attractions because their training is designed to extract a comprehensive collection of data. But even under the best of circumstances, some level of individual focusing is inevitable for each viewer. For this reason, we use a number of advanced remote viewers for any given project. Each viewer will contribute something unique to the overall results, and a good analyst can put the pieces of the puzzle together to obtain the fullest analysis of the target.

So, you may ask, who should remote view?

In this field there is a distinction between natural and trained remote viewers. Natural remote viewers are generally referred to as “psychics,” or when the context is clear, simply “naturals.” Naturals typically use no formal means of data acquisition. They simply “feel” the target, and their accuracy depends on how well they can do this. Because naturals may not understand the

mechanism by which their talents are achieved, their dependency on the “feel” of the data can cause problems of accuracy. A person’s conscious mind can disguise information to make it feel right, when in fact it is not correct at all. Furthermore, since it is difficult to accurately evaluate the “flavor” of psychic data while it is being collected, most naturals have very uneven success histories.

By the end of 1997, The Farsight Institute had trained a large number of people in the basics of Scientific Remote Viewing. With this teaching experience as background, we have identified a clear pattern. Any person of average or better intelligence apparently can be trained to remote view with considerable accuracy. Certain life experiences and educational backgrounds sometimes assist in the process. In week-long introductory classes taught at The Farsight Institute, all or nearly all students have successful remote-viewing experiences, and the instructors generally expect that most sessions conducted after the third day contain some obviously target-related material.

Part of the training process is helping participants identify and interpret subspace-accessed data with increasing precision. All aspects of all targets have a particular “feel.” The novice viewers are just beginning to learn what these aspects feel like on an intuitive level.

In addition, Farsight Institute trainees who practice meditation already have a good intuitive sense of subspace. Their initial training moves quickly from learning the mechanics of SRV to the advanced discrimination between complex target characteristics. Meditators often discern new things and have more penetrating and profound remote-viewing experiences more quickly than those who do not meditate. Of course, there are exceptions: many remote-viewing trainees are very good from the start even if they have never meditated.

With this general discussion of Scientific Remote Viewing complete, we are now ready to explain the mechanics of the process and how it works. We begin this in the next chapter by explaining how we identify a target using what is called a “target cue.”

TARGET CUES

Writing an effective target cue is one of the most important criteria in remote viewing. The target cue identifies the target. It is the actual event, person, object, or whatever, that is the focus for a remote viewing session. Normally, the remote viewer is not told the target cue until after the session is completed. With Type 5 data (double-blind), the monitor also is not told the target cue until after the session is completed.

The target initial cue is given through the target coordinates. Typically, the person who tasks the session has a piece of paper on which the target coordinates and the target cue are both written. In Type 5 data situations, the tasker gives the monitor the target coordinates (normally over phone or fax), and nothing more. Experience has clearly demonstrated that the viewer's subspace mind has instantaneous awareness of the meaning of the target coordinates, and a typical session begins immediately by obtaining information directly related to the target cue.

Humans perceive and process remote-viewing data differently. For example, if someone was told to go into a room and to see what was there, they would need little additional instruction. The request to go into the room and observe is vague, yet most people would not feel uncomfortable with the request, knowing that they would probably be able to sort things out once they got into the room.

When they start looking around, they could make an inventory of the room's contents. Their conscious minds would be fully engaged as they entered the room, and most people would perform satisfactorily in this regard even if they had no prior expectations regarding the contents of the room.

With remote viewing, the viewer has minimal help from the conscious mind. The viewer cannot scan everything, evaluate the importance of all that is perceived, make logical choices as to which are the important things to observe, and rank them in order. The remote-viewing experience is more passive; the viewer perceives what is there, but the viewer has only limited evaluative capabilities. Thus, for remote viewing to be most successful, it is necessary to compensate for the relative lack of input from the conscious mind. To do this, one makes the target cue very specific with regard to what is desired from the subspace mind of the viewer.

At The Farsight Institute, we avoid excessively vague cues. For example, if one tasks a target cue of a person (say, just the person's name), then a viewer would be completely accurate if the observed data were anything that related to this person at any time in his or her life. Even a fantasy that the person had during a lunch break would qualify as accurate data. In such a situation, the choice of what to perceive is being determined by the personal preferences of the viewer's subspace mind. To avoid this problem of subjectivity, the instructions in the cue have to eliminate

as much ambiguity as possible.

Here I will present one of the more modern forms of cuing that is used at The Farsight Institute. Other cuing forms are also used, depending on the needs for the session. Neither are better or worse; they just do different things.

To task a target, one needs a “target definition.” A complete target definition has a variety of parts, but they are basically broken down into (1) viewing parameters, (2) the essential cue, and (3) a list of qualifiers.

VIEWING PARAMETERS

Viewing parameters may contain a variety of components. They typically begin with a declaration of the target coordinates. Following this is the essential cue, as it is described below. The target coordinates and the essential cue are placed at the top of the cue so that analysts who sort through large stacks of targets can identify a target by glancing at the top of the page.

Following the essential cue are two primary viewing parameters. The first is the target range. This gives general instructions as to the type of information that is permissible in the session. For example, the range typically limits the target data to only tangibles and intangibles that exist in the target. At first this may seem obvious. However, all targets bleed into other areas, and it is easy for the subspace mind to follow these smears in the data boundaries. For example, the target may be a specific person on a beach on the equator at a given point in time. But that person may be thinking about an Eskimo hunting a polar bear in the Arctic. If a viewer pursues this perception, the viewer may describe polar bears on the beach.

Then comes the second viewing parameter. This specifies the time frame of the target. Many experiments have verified that there is a complete continuum of existence with an infinite number of time lines, both past, present, and future. The subspace mind is equally capable of perceiving all of these. Thus, it is necessary to request the subspace mind to locate targets as they may exist in time frames and realities that are closely connected to our present. Following the second viewing parameter is the target cue, which includes the essential cue and the qualifiers.

THE ESSENTIAL CUE

The essential cue is normally a simple statement or sentence that describes the basic core of the target. The essential cue is both simple and direct. Sometimes a segmented structure is used in writing the essential cue. The cue has multiple parts, with each being separated by a slash (/). The first part of the essential cue is called the "primary cue." The primary cue is the major identifier of the target. Everything that follows is a refinement of this primary identifier. Thus, if the target is a known place or person, the first part must be the name of the place or person. The primary cue is

then followed by a slash and one or more secondary cues (each separated by a slash) if greater refinement of the target is required. The cue "event" is sometimes used as the *final* secondary cue to focus a remote viewer on activity at the target. Specific temporal identifiers follow the primary and secondary cues and are placed in parentheses. As a general rule, each target must have one primary cue, and nearly all targets have at least one secondary cue (as needed) as well as a temporal identifier. The format of the essential target cue is as follows:

Primary Cue / First Secondary Cue / Second Secondary Cue (Temporal Identifier)

The following are some examples of essential target cues that follow the segmented format.

Example 1

Napoleon Bonaparte / Battle of Waterloo / event (1815)

Example 2

John F. Kennedy assassination / event (22 November 1963)

Example 3

Nagasaki / nuclear destruction / event (9 August 1945)

Effective essential cues must begin with a known, not a conclusion. Errors in cue construction usually result from placing an analytical conclusion in the cue itself. The purpose of a remote viewing session is to gather data for known events so that conclusions can be made during the subsequent analysis of the data. For example, a poorly written essential cue that contains a conclusion would be: "John F. Kennedy assassination / conspiracy." In this cue, one is assuming that there is a conspiracy in the assassination. With remote viewing, one must construct a case for a conclusion based on observable data. If there was a conspiracy in the J.F.K. assassination, this must be established from the data of events and people, not by cuing on the idea of conspiracy.

Since remote viewing always obtains descriptive information about people, things, and events, the conscious mind must later make conclusions based on information supplied by remote-viewing data. For example, a remote viewer could be tasked the J.F.K. assassination (that is, the event itself). The viewer could then be given various movement exercises and cues to obtain as complete a collection of data as possible. In the analysis that follows the remote-viewing session, the analyst can then examine the data for any evidence of a conspiracy. For instance, the data may show more than one source of bullets in the event. But one cannot go into a session assuming that there will be more than one source of bullets. That would bias the data-collection process. Restating this important principle, data are collected using neutral target cues, and all analytical

conclusions must be made after the data collection process is completed.

Another example of a poorly written essential cue is: “How to live happily with friendly extraterrestrial neighbors.” Many people think that remote viewing can be used to resolve such targets directly. Yet it must begin with a known person, place, thing, or event. A cue about extraterrestrial neighbors would assume the existence of extraterrestrials. At best, one would have to begin with a known, such as an actual sighting of an unidentified flying object, perhaps one documented with a photograph. The remote viewer would then be able to target the object, move inside the object, and observe extraterrestrials flying the craft. The viewer would also be able to move into the minds of the extraterrestrials to find out if they are friendly toward humans. With this information, an analyst would have at least something to work with regarding the possibility of friendly coexistence for humans and extraterrestrials.

In general, remote viewing is descriptive. It does not label things, analyze situations, make conclusions, nor does it employ logic or reasoning during the session. For example, if the target is a checkers game, the remote viewer would describe the board, perhaps even drawing the checkerboard pattern in a sketch. The viewer may even correctly place some pieces on the board, and identify the colors of the pieces. But the viewer may not realize during the session that the target is a checkers game. After the session is completed, the analyst can examine the data and conclude that the data seem to correspond with a checkers game. The target cue has to focus on these descriptive capabilities of remote viewing.

THE QUALIFIERS

Following the essential cue is a list of qualifiers, usually marked with bullets. The qualifiers are written in phrase or sentence format, and they are clear descriptions of specific things that the viewer is supposed to observe and describe. The qualifiers must address the primary goals of the cue, including instructions to observe activity that may be taking place at the target location. Target qualifiers are not as effective as numbered target aspects in helping the remote viewer focus on particular components of a target (see SRV vocabulary).

For example, if the cue is a military battle, the qualifiers should explicitly state that the viewer is to observe the battle itself. Otherwise a viewer may perceive what amounts to an inventory list of things and people that are at the scene of the battle, but miss the actual fighting, the sounds of the passing cannonballs, the thunder of the bombs, the shouts of the soldiers, etc. Readers are encouraged to closely examine the qualifiers for the example target cues listed below to obtain a solid sense of what’s required. Versions of some of these targets have been used in the actual training of many advanced viewers at The Farsight Institute.

One Complete Example

* * * *

TARGET DEFINITION FOR TARGET **3292/9537**

ESSENTIAL CUE (AND VIEWING PROTOCOLS): Mike Tyson - Evander Holyfield
Championship Boxing Match (28 June 1997). (ESRV)

VIEWING PARAMETER 1: TARGET RANGE

The viewer perceives only the intended target as it is specified by this complete target definition.
The viewer describes only tangibles and intangibles that exist in this target.

VIEWING PARAMETER 2: TARGET LINKS

If the target resides outside of a past, present, or future connection to the temporal and/or spatial reality of the current tasking time frame, then the viewer remote views the target as it exists in its own reality.

If the target time is the moment of tasking, then the viewer remote views the target as it exists in the same temporal and spatial reality of the tasker at the moment of tasking.

If the target time is prior to the moment of tasking, then the viewer remote views the target as it exists in the temporal and spatial reality of the time stream that directly evolves into the temporal and spatial reality of the tasker at the moment of tasking.

If the target time is in the future of the moment of tasking, then the viewer remote views the target as it exists in the most highly probable temporal and spatial reality as it may evolve from the temporal and spatial reality of the tasker at the moment of tasking, given both the existing conditions of the tasker's reality at the moment of tasking, as well as directions for extrapolation into the future if such are specified in the target cue.

TARGET 3292/9537

Protocols used for this target: Enhanced SRV

The Mike Tyson - Evander Holyfield Championship Boxing Match (28 June 1997). In addition to the relevant aspects of the general target as defined by the essential cue, the viewer perceives and describes the following target aspects:

- Mike Tyson and Evander Holyfield
- the target activity in the boxing ring
- the activity surrounding the boxing ring
- the building within which the target is located
- the thoughts of the people watching the fight inside the building where the match occurs

* * * *

Examples of Essential Cues with Qualifiers

Target 9148/5716

Madeleine Murray O'Hare / current location. In addition to the relevant aspects of the general target as defined by the essential cue, the viewer perceives and describes the following target aspects:

- the current physical characteristics of Madeleine Murray O'Hare
- the current physical condition of Madeleine Murray O'Hare
- the surrounding environment and current location of Madeleine Murray O'Hare's physical body

Target 3985/3159

The Apollo 11 landing on the Moon / event (20 July 1969). In addition to the relevant aspects of the general target as defined by the essential cue, the viewer perceives and describes the following target aspects:

- the actual landing event in which the lander contacts the lunar surface
- the activity of Neil Armstrong as he emerges from the lunar lander and walks on the lunar surface for the first time
- Neil Armstrong planting the U.S. flag on the lunar surface

Target 6459/3395

Ted Bundy's execution / event. In addition to the relevant aspects of the general target as defined by the essential cue, the viewer perceives and describes the following target aspects:

- Ted Bundy during the execution event
- Ted Bundy's surroundings during the moment of execution
- the people near him during the execution
- the emotions of Ted Bundy as well as the emotions of the people near him who are watching the execution
- the method by which the execution is performed

Here is an esoteric target. Before giving an esoteric target with an extensive list of qualifiers, the tasker must have some information strongly suggesting that such a target in fact exists. Such information can come from more open-ended cues.

Target 3292/9537

The living physical subjects and their facilities that are currently located on Mars (at the time of tasking). In addition to the relevant aspects of the general target as defined by the essential cue, the viewer perceives and describes the following target aspects:

- the physical environment of the subjects' living conditions
- the age and gender variations among the subjects
- the emotional state of the subjects
- the dominant groups among the subjects, including any governmental organizations
- the primary thoughts of the collective consciousness of the subjects
- the level of technology available to the subjects

PHASE 1

THE PRELIMINARIES

1. Consciousness-Settling Procedure

The single most important step needed to obtain a profound remote-viewing experience is a deeply settled mind. For this reason I recommend that remote viewers meditate regularly. While I personally practice Transcendental Meditation (TM), other forms of meditation may be useful as well. Additionally, since a settled mind is so essential to deep target penetration, the practice of SRV begins with a procedure that helps to settle the mind in an appropriate fashion. This practice is called the SRV “Consciousness-Settling Procedure” (or CSP), and it is composed of a few simple techniques commonly practiced in a number of meditation traditions.

CSP must be done immediately prior to each SRV session by both the viewer and the monitor. CSP takes approximately 15 minutes total. In Type 4 and Type 5 settings, monitors and viewers need to communicate 15 minutes before each session to coordinate the precise timing of the beginning of the SRV session. Here are the steps for CSP:

1. Sit comfortably in silence with the eyes closed for 30 seconds.
2. Perform a brief body massage. (Some meditation traditions recommend that the massage be executed slightly differently for men and women, and I describe these recommendations here. I am not clear as to why these gender-related differences exist, or if the need for the differences is real.) The massage begins by gently pressing the hands against the face, then upward on the top of the head, back down the neck, and toward the heart. (All massage elements move toward and finish at the heart.) Then men continue by gently using the left hand to press and massage first the right hand, and then up the arm, and back down toward the heart. Again, this is all done with the left hand. Women do the same, but they begin by massaging the left hand and arm (back toward the heart) with the right hand. Then both men and women switch arms and massage the other hand and arm, again, back toward the heart. Then men continue by massaging the right foot and leg, upward toward the heart. This is done with both hands pressing gently. Then massage the left foot and leg, again, upward toward the heart. Women do the same, but they begin with the left foot and leg, upward toward the heart, before repeating the process for the right foot and leg. This is best done

- with the eyes closed. Total time for the massage is about a minute.
3. While sitting comfortably with the back straight, perform a breathing technique that is called “pranayama.” Begin with 10 seconds of fast pranayama. This is done using very short, gentle breaths, closing one nostril at a time after each outward and inward breath. Close the nostrils (one at a time) with the thumb and the middle fingers (alternately) of one hand. Men use their right hand to do this while women use their left. The mechanics of the procedure are similar to slow pranayama (see below), except that the breaths are very short and rapid (although still gentle). This is best done with the eyes closed. The procedure should be effortless and easy, and if someone is experiencing any problems like dizziness or hyperventilation, it is being performed incorrectly and its practice should be discontinued until getting personal instruction in this technique.
 4. While sitting comfortably with the back straight, perform 9 to 10 minutes of slow pranayama. This is done similarly as with the fast pranayama, but using normal breaths (not short or long ones), closing one nostril at a time after each outward and inward breath. Be sure to complete both the outward and inward breath before switching nostrils. On the exhaling breath, let the breath flow out naturally, not forcing it. The inhaling breath should take about half the time as the exhaling breath. Hold the breath after inhaling for a brief moment (a second or two) while alternatively closing the other nostril with the other finger, and prepare to exhale. The entire procedure should be effortless and gentle. If you feel you need more air, simply take deeper breaths, but do not hyperventilate. You should be breathing normally, just alternating nostrils after exhaling and inhaling. This is best done with the eyes closed.
 5. Sit quietly and comfortably for 5 minutes with the eyes closed.
 6. Open your eyes, and immediately begin the SRV session.

2. Physical Considerations to Beginning the SRV Session

A remote-viewing session begins with a viewer sitting at a clean desk. Ideally, the only items that should be on the desk are a pen and a thin stack of white paper. We use a ballpoint pen with liquid black ink. The pen’s point should ideally range from between .2 mm to .4 mm. A good quality pen that does not produce much friction when writing is best. Traditional ball point pens that use gummy ink require too much downward pressure when writing to be optimal.

The ideal training room is neutral in color. Light gray, powder blue, or light brown are suitable colors. It is probably not a good idea to use, say, a child’s playroom that has lots of primary colors on the walls. The idea is to minimize the strong stimuli that come in through the senses, such as bright visual colors.

Before remote viewing, a person should be well rested. This cannot be emphasized enough. Tiredness dulls the conscious mind, and a tired conscious mind has difficulty perceiving information originating from the subspace mind. A good night's sleep is ideal for a morning remote viewing session, and a midday 15 to 30-minute rest often refreshes one sufficiently for an afternoon session.

One should be comfortably fed before remote viewing. This means that one should not be hungry, and one should also not be overfed. Hunger and feeling stuffed produce physical stimuli that are difficult for the conscious mind to ignore. Remember that the subspace mind yields a relatively weak informational signal to the conscious mind. Try to minimize any physiological stimuli that could swamp the subspace signal.

Remote view in a quiet environment. If possible, close the windows and doors of the remote-viewing room. Also turn off the ringer of the phone for the time that it takes to complete the session. Turn off any radios or televisions that may be audible nearby.

Avoid wearing any perfume, cologne, aftershave, or other strong scents. This is particularly important when training in a group environment. If a viewer is a smoker, it would be best if this viewer wore freshly washed clothes during the session that do not smell of smoke.

People who use recreational drugs, or any other drugs with psychoactive qualities, should not remote view at all. These drugs tend to release any controls that the conscious mind has over the imagination, which is exactly opposite that which is required for successful remote viewing. With respect to drugs of any type, one should try to be as drug free as possible. Individuals who use doctor-prescribed antidepressants should probably not spend much effort trying to remote view. Such antidepressants suppress the nervous system to such a degree that accuracy in remote viewing is highly compromised. Yet individuals using any drugs prescribed by their doctors should not discontinue their use unless directed to do so by their doctor. Learning how to remote view is not as important as maintaining one's health and mental balance.

Before beginning the session, you should sit comfortably on a chair at your desk with both feet on the floor. The legs should not be crossed. You should sit up straight, not off to one side, or sitting on one foot in a lotus position. The hands should be relaxed, with the pen held over a single clean sheet of paper. The paper is positioned in portrait mode (vertically). The stack of paper should be on the viewer's right side of the desk.

THE SRV AFFIRMATION

The SRV Affirmation is normally read aloud with a soft voice, even in solo sessions. The affirmation produces a subtle shift in the sensitivities of the mind that helps to connect the awareness of the conscious mind to the perceptive capabilities of the subspace mind. The SRV Affirmation is designed to closely approximate the way sequential, connected thoughts are felt telepathically,

piece by piece, one “thought-ball” at a time. Viewers should read the affirmation slowly, pausing briefly after each comma or period. Here is the SRV affirmation:

SRV Affirmation

I am a spiritual being. Because I am a spiritual being, I am able to perceive beyond all boundaries of time and space. My consciousness is ever present with all that is, with all that ever was, and with all that ever will be. It is in my nature, as a human, to be able to perceive, and thus to know, all that there is to know. Everywhere, at all times, I seek to learn, and thus to evolve. To further my own personal growth, and to assist others in their growth, I direct my attention to a chosen point of existence. I observe what is there. I study it carefully. I record what I find.

THE HEADER

Next, write the SRV identifying header on the top of the first piece of paper. The viewers declare the condition of their physical state (PS), their emotional state (ES), or any advanced perceptuals (AP) centered at the top of the first page. Declaring PS and ES let the conscious mind account for your physical and emotional states, thereby releasing any psychological pressure that could be present. These declarations can be positive, neutral, or negative. Positive declarations include, “I really have a happy glow this morning,” or anything else that is upbeat. Negative declarations include having a sore foot, or being upset with the quality of lunch. Unusually strong PS or ES declarations, such as just having had a fight with a spouse, may suggest that the session might be postponed until later. Similarly, if one is in significant pain due to, say, severe arthritis, it might be better to delay the session until the pain abates.

In some ways it is useful to compare the conscious mind to the mentality of a small child. When the conscious mind is experiencing something, it likes to be heard. Declaring the PS and the ES satisfies this need. This helps the conscious mind relax, circumventing its natural desire to force the issue of having its needs recognized later in the session, potentially corrupting the integrity of the data.

Often a viewer begins a session thinking that he or she has an idea as to what the target is. Such ideas are advanced perceptuals, and any thoughts along these lines need to be declared at the outset, or they will build in pressure in the conscious mind during the session, and are likely to emerge in some form during the actual data flow. Declaring these APs in advance again relaxes the conscious mind by satisfying its desire to be heard, thereby minimizing the risk of contaminating the data.

To the right of the PS, ES, and AP is the identifier of the remote viewer. At The Farsight Institute we use a code called a viewer identification number (VIN), but a name would do just as well. Below the name or viewer identifier is the date written in the U.S. military or European format (day/month/year). Below this is the beginning time of the remote-viewing session.

To the left of the page is the data type, and below that is written the monitor's name or identification number (MIN—if the session has a monitor). To summarize, the format of the initial header is as follows:

Type 4	PS—I feel fine.	VIN
MIN	ES—OK, very settled	7 September 1995
	AP—None	11:33 a.m.

Readers are encouraged not to perceive this initial header as a frivolous formality. Everything is carefully structured in SRV. Following these details from the outset of the session focuses the attention of the conscious mind on the structure of the page. Further, trainee viewers should follow all of the seemingly petty structural details of these protocols, including formatting issues involving indentations, dashes, and colons. Once a remote-viewing session is proceeding at a fast speed, the conscious mind can do little else but keep track of these structural details. This frees the informational conduit of the subspace mind from the controlling influence of the conscious mind. Figuratively, this ties the hands of the conscious mind with activity, allowing the subspace mind to slip the data past the conscious mind with minimal interference.

THE IDEOGRAM

After saying the SRV affirmation, the viewer receives the target coordinates from the monitor. The monitor must speak deliberately and clearly so that all the numbers can be heard. The target coordinates are two four-digit random numbers, and the monitor places a slight pause between the two groups of numbers. On the left side of the page, the viewer writes the first four-digit number, then the second four digit number directly under the first.

After writing the target coordinates, the viewer immediately places the point of the pen on the paper to the right of the coordinates. At this point an ideogram is drawn. An ideogram is a spontaneous drawing that takes only a moment to complete. The pen does not leave the surface of the paper until the ideogram is completed. Ideograms normally are simple, but complex ideograms can occur. In general, each ideogram should represent one (and only one) aspect or “gestalt” related

to the target. For example, if the target is near a body of water, an ideogram could represent water. If there is an artificial structure at the target site, another ideogram could represent this structure, and so on.

Only one ideogram is written for each recitation of the target coordinates. In Phase 1, the monitor usually recites the target coordinate numbers three to five times, enabling the viewer to draw and decode a few ideograms, thereby obtaining information relating to different target gestalts. Each time the viewer writes down the target coordinates, it is said that he or she is “taking” or “receiving” these coordinates.

After drawing the first ideogram, the viewer then writes the capital letter “A” followed by a colon to the right of the ideogram. The viewer then describes the movement of the pen while writing the ideogram, writing this all down after the “A:.” The description must describe the process of the pen’s movement without the use of labels. The following words are generally acceptable in this regard: vertical upward, vertical downward, diagonal upward, diagonal downward, sloping (upward or downward), curving (upward or downward), moving (upward, downward, or across), slanting (upward or downward), curving over, curving under, horizontal flat across, horizontal flat along, angle. Words ending in “ing” or “ward” are generally preferred. Labels such as “a circle,” “a loop,” or “a square” are to be avoided. Labeling adds conceptual meaning to data in remote viewing, and that is conscious-mind analysis. All of remote viewing is built upon perceptions that begin at the lowest level of conceptual abstraction and gradually move to higher levels of abstraction. In the beginning of Phase 1, the lowest level of conceptual analysis is required.

PROBING THE IDEOGRAM

This is a delicate matter. The viewer places the point of the pen on the ideogram itself and gently (but firmly) pushes the pen downward (into the table). The novice viewer can probe one or more times but should avoid more than four attempts. Each probe lasts between one and two seconds (no longer than three seconds). While the pen is in contact with the line, the viewer normally perceives some feeling about the target. Too brief a contact does not allow the nervous system to register the impression sufficiently to allow for accurate decoding. Too long a contact allows the conscious mind to intervene in the process and distort or fabricate the data. After the probe, the pen is removed from the ideogram, and the viewer searches for a word to describe the sensation that was perceived during the probe.

The first time that the viewer probes the ideogram, the attempt is made to discern what is called a “primitive descriptor,” of which there are six possible choices, with one exception. These are: hard, soft, semi-hard, semi-soft, wet, or mushy. While probing the ideogram, the viewer will

actually sense the pen moving into the paper and table if the target is soft, wet, or mushy. Although this seems logically impossible due to the firmness of the writing surface, it nonetheless is consistently perceived by viewers. When gently pushing the pen into the paper, it will also feel wet if the target has water. The viewer must choose only one of the six possible descriptive options given above. No substitutions should be made, since this would invite the conscious mind to enter the process more fully. The choice of primitive descriptors is then written under the written description of the movement of the pen.

The one exception to picking one of the six primitive descriptors is if the viewer perceives movement or energetics in the ideogram. If this occurs, the viewer may or may not also perceive one of the six primitive descriptors. If the viewer does, then the chosen descriptor is declared and the viewer proceeds with the next step. However, if you perceive only movement or energetics, abandon the attempt to perceive a primitive descriptor and move directly to declaring an advanced descriptor.

After obtaining a primitive descriptor, the viewer probes the ideogram again to obtain what is called an “advanced descriptor.” There are five choices, and the viewer must use only one of these choices. These are: natural, man-made, artificial, movement, energetics. After probing the ideogram, the viewer writes the advanced descriptor under the primitive descriptor.

Readers should note that there is a difference between “man-made” and “artificial.” While everything that is man-made is artificial, not everything artificial is man-made. For example, a beaver dam is artificial, but it is not man-made. Note also that energetics refers to a feeling that the target is associated with some significant quantity of energy. This energy can be in any form: kinetic, radiant, explosive, etc. While movement can also indicate an expenditure of energy, the movement of a snail or a slowly driven car might not be perceived as energetics.

Underneath part A, the viewer writes “B” followed by a colon. The viewer then declares what he or she perceives the ideogram to represent. The most common declaration is “No-B.” While you must have one primitive descriptor and one advanced descriptor per ideogram, you do not have to declare a substantive B. However, the viewer must at least write “No-B.”

For B, there is no fixed list of possible declarations. To assist students, however, we offer a list during the first few days. The list is: No-B, structure, water, dry land, wet land, motion, subject, mountain, city, sand, ice, swamp.

Note that these declarations are at a higher level of abstraction than when describing the movement of the pen when drawing the ideogram. The entire process in Phase 1 moves from lower to higher levels of abstraction as follows: describing the movement of the pen, primitive descriptors, advanced descriptors, and an interpretive declaration of the meaning of the gestalt. Yet the viewer must remember that the declaration that is made in part B is still very low-level. For example, a viewer could not declare that the gestalt represents an automobile, a computer, a skyscraper, or a spaceship, since these declarations would be far too high-level, involving conscious-mind

interpretations that greatly exceed the quality and quantity of data that are available at this point in the session. For example, if the target really is a skyscraper, then the best that could be determined at this point is that the target is associated with a structure.

Following the declaration of B, the viewer writes “C:” followed by the viewer’s intuitive perceptions about what the ideogram feels like. This is usually just a word or two that describes very low-level perceptions relating to the ideogram. Examples of such perceptions are colors or textures (such as rough, smooth, polished, etc.). The viewer may also feel the perception of size, such as big or small, short or tall, wide or narrow. A viewer may also write “No-C” if the previously declared data capture all of the ideogram’s nuances.

To summarize, the Phase 1 procedures are (1) take or receive the target coordinates, (2) draw an ideogram, (3) describe the movement of the pen during the drawing of the ideogram using process terms rather than labels, (4) probe the ideogram for primitive descriptors, (5) probe the ideogram for advanced descriptors, (6) make an initial declaration of a low-level description of the target aspect that is captured by the ideogram, or simply state that there is no declaration (i.e., No-B), and (7) list other intuitive feelings regarding the ideogram, if there are any.

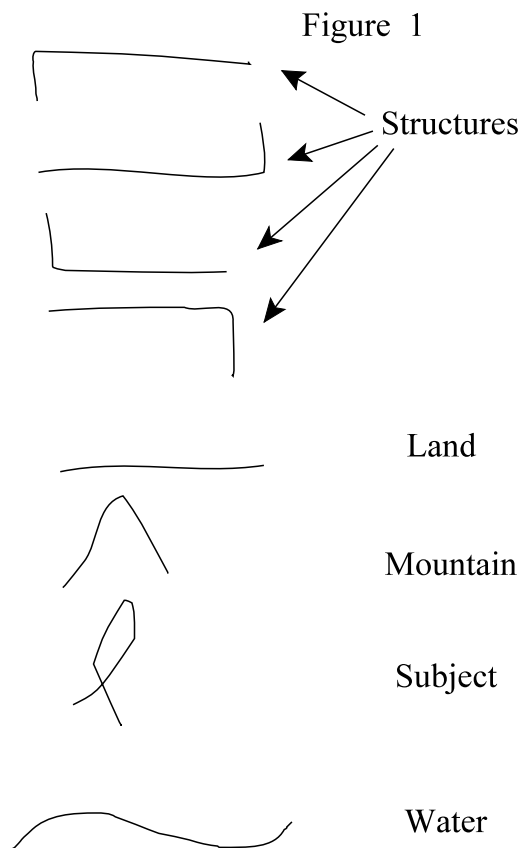
This entire sequence is typically done three to five times in Phase 1 (going through all seven steps each time). The idea is not to use Phase 1 to identify all of the aspects of the target, but rather to establish initial contact by describing a few of the primary target aspects only. The viewer then proceeds immediately to Phase 2.

One final note about the ideograms: if an ideogram is not decoded correctly, it is nearly always immediately repeated with the next taking of the coordinates. Thus, a self-correction factor is built into the Phase 1 procedures. If an ideogram returns subsequent to a different ideogram emerging from a different taking of the coordinates, this indicates that the initial ideogram was decoded correctly previously, and that most or all of the primary gestalts have been properly expressed. After decoding a repeating ideogram, the viewer moves on to Phase 2.

For example, let us say that the first ideogram is decoded as a structure. The second ideogram looks different, and from this we assume that the first ideogram was decoded correctly. We decode the second ideogram saying that it is hard and natural, with a B: of “land.” On the third taking of the target coordinates, the second ideogram returns. This tells us that we most likely made a mistake in decoding something in the previous (second) ideogram. We probe again, this time finding that the ideogram really feels more like it is hard and man-made. We declare “No-B.” We take the coordinates again and the structure ideogram returns. Now we know that we have exhausted all of the major gestalts. We then decode the final ideogram and move on to Phase 2. After the end of the session, we find out that the target was a shopping mall containing a structure and a large parking lot (that is, man-made land).

IDEOGRAM DRILLS

Students need to develop skill in drawing ideograms. Practice and some drills are required. Our students typically drill with a few standard ideograms that have established meanings. They are “established” because many viewers use these same ideograms to represent the same things. Usually seven or eight pages of drills are all that is required to set in place the initial ideogram vocabulary. In the drill, an instructor repeats words like “structure,” and the student quickly draws a structure ideogram. Common ideograms that are useful for drill purposes are presented in Figure 1.



Other ideograms are developed individually for each student. Such ideograms do not have a set pattern, and may vary widely from person to person. Ideograms for such things are drilled not by telling the student what the ideogram looks like, but by just repeating the gestalt (such as the

word “movement”), allowing the student to draw whatever comes naturally. The ideograms typically settle down into a set pattern for each gestalt after only a few repetitions. “Person” or “subject” ideograms are often very individualistic in this regard. As a result of these drills, most students develop a minimum of five or six distinct patterns in their ideogram vocabulary. Should a student ever develop an “ideogram rut,” in which all ideograms always look alike, then 10 minutes of drill using a variety of ideograms usually fixes this problem.

DEDUCTIONS

What do you do if the conscious mind makes a high-level guess as to the identity of the target or target fragment? This is called a “deduction.” A deduction has two components. First, it is a conclusion (as in “to deduce”) that the conscious mind makes regarding the target. The conscious mind is basically watching the data flow between the subspace mind and the physical body (the hand holding the pen). The conscious mind needs very little information before it leaps into the process with a guess as to the meaning of the data. This conclusion may indeed be correct, but the viewer cannot know until the target identity is revealed at the end of the session. Thus it is important to remove the conclusion from the data recording process, which leads to the other half of the meaning for “deduction.” A deduction is also a subtraction from the data flow. If this high-level conclusion is removed from the data collection, it will not contaminate the remainder of the data flow.

Nearly all deductions describe some true aspect of the target, but a remote viewer doesn’t know during a session what that aspect is. For example, if a target is the destruction of the Hindenberg blimp, it follows that kite, balloon, fireworks, and TWA Flight 800 could all be deductions. The idea of a kite captures the notion that the Hindenberg flew, the balloon reflects the structure of the blimp, fireworks reflect the explosion that resulted in the destruction of the Hindenberg, and TWA Flight 800 identifies the idea that an airborne vehicle carrying passengers exploded causing loss of life.

Do not worry about the inaccuracies inherent in deductions. Remember, deductions are not remote-viewing data. They are guesses made by the conscious mind, nothing more. However, deductions can be very useful when analyzing the data afterward. Deductions can convey meaning about a target that is difficult to express. For example, someone could be remote viewing a slave labor camp during the time of the Pharaohs, and give Auschwitz as a deduction. Such a deduction has many parallels with the actual target. Jews were the subjects of slavery, repression, misery, and death in both settings. But more important, the analyst may be alerted to the magnitude of the misery that was experienced in Egyptian slave labor camps through the deduction of Auschwitz. This could be useful in interpreting the remainder of the session should the viewer describe extreme

levels of suffering among the actual target subjects.

Regardless of the potential accuracy of deductions, they must be eliminated from the flow of the data. To accomplish this, the viewer writes a capital letter “D” followed by a dash and the description of the deduction on the right-hand side of the paper. Thus, the deduction mentioned above would be written as “D-Auschwitz.” Following this, the viewer must put the pen down on the table for one or more seconds. This action of putting the pen down breaks the flow of the data from the subspace mind, thereby allowing the impression that was made on the conscious mind to dissipate. After a few moments the viewer picks up the pen and continues with the session.

PHASE 2

Phase 1 initiates contact with the target. Phase 2 deepens that contact by systematically activating all of the five senses: hearing, touch, sight, taste, and smell. In Phase 2, viewers write down various cues as well as their initial impressions of these cues. In early training (the first three days), these steps are performed slowly so that students can commit the mechanics of the process to memory. Once this is done, the speed of these steps dramatically increases.

Phase 2 begins by writing "P2" centered at the top of a new sheet of paper. In general, all phases must begin with a new sheet of paper regardless of how much space is left on the previous piece of paper. The page number is entered on the upper right corner of the new page.

The viewer begins by writing the word "sounds" followed by a colon on the left side of the page. Immediately after writing this, the viewer normally perceives some sense of sound, although this is obviously not a physical perception. To assist the new viewer in building a vocabulary for this phase, the instructor often recites a list of sounds from which the viewer can choose one or more. This list includes the following: tapping, musical instruments, laughing, hitting, flute, whispering, rustling, whistling, horn, clanging, voices, drop drop, drums, barking, humming, beating, trumpets, vibrating, crying, whooshing, rushing, whirring. The viewer will often perceive a variety of sounds, and should record all of these perceptions as rapidly as possible.

The viewer then cues on textures that are associated with the target. This is done by writing the word "textures" on the left side of the page, followed by a colon. While writing the cue or immediately afterward, the viewer will sense certain textures and write them down after the colon. To help students during the first few days of training, the following list of textures is read: rough, smooth, shiny, polished, matted, prickly, sharp, foamy, grainy, slippery, wet.

The next sensation is temperature. The viewer writes the abbreviation "temps" on the left side of the page, followed by a colon. As before, one or more temperatures will be perceived immediately, and the viewer must write these down following the colon. The list of possible temperatures that is read to the beginning student is: hot, cold, warm, cool, frigid, sizzling.

The viewer then cues on visuals. These have three components. To begin, the viewer writes "visuals" on the left side of the page followed by a colon. Dropping down and indenting, the viewer writes "colors" followed by a dash (not a colon). The list of colors that is read to the viewer is: blue, yellow, red, white, orange, green, purple, pink, black, turquoise (and others). The viewer may write down colors from this list, or may perceive other colors. In any case, the list is no longer read after the first few days.

On the next line, also indenting as with colors, the viewer writes "lum" for luminescence.

As with colors, the cue is followed by a dash, not a colon. The list of possibilities is: bright, dull, dark, glowing.

The final visual is contrasts. This cue is written under “lum,” and is followed by a dash. The list of possible contrasts is: high, medium, low.

Dropping down again, but now returning to the left side of the page (that is, no longer indented), the viewer cues on tastes. This is done by writing the word “tastes” followed by a colon. The list of possible tastes is: sour, sweet, bitter, pungent, salty.

The final cue for the five senses is smell. The viewer writes the cue “smells” on the left side of the page followed by a colon. As with all other cues, the viewer will immediately perceive some smells, and these must be recorded without delay. The list of possible smells is: sweet, nectar, perfume, flowers, aromatic, shit, burning, dust, soot, fishy, smoke (also cold and hot).

After recording the data from the five senses, the viewer is normally drawn much closer to the target. Evidence of this is that the viewer almost always perceives many magnitudes of the target. Most magnitudes are essentially quantities. They tend to answer the question of “How much?”

To probe for these target aspects in Phase 2, the viewer first indents on the page and writes “Mags” followed by a colon. Dropping down and indenting further, the viewer cues on the various types of magnitudes shown in the following list. The viewer should not write down the cues for the magnitudes, since these cues are long and this could dangerously slow down the recording of the data.

Here is the list of cues and a collection of possible choices. Advanced viewers typically develop a larger vocabulary of descriptive magnitudes.

[VERTICALS] high, tall, towering, deep, short, squat

[HORIZONTALS] flat, wide, long, open, thin

[DIAGONALS] oblique, diagonal, slanting, sloping

[TOPOLOGY] curved, rounded, squarish, angular, flat, pointed

[MASS, DENSITY, SPACE, VOLUME] heavy, light, hollow, solid, large, small, void, airy, huge, bulky

[ENERGETICS] humming, vibrating, pulsing, magnetic, electric, energy, penetrating, vortex, spinning, churning, fast, explosive, slow, zippy, pounding, quick, rotating

The viewer must perceive magnitude data for at least three of the six dimensions before proceeding further. If the viewer fails to perceive data for at least three, the viewer is undoubtedly editing out data.

In the beginning of training, a viewer sometimes claims not to perceive anything. This is almost always a matter of editing out data, which occurs when the conscious mind enters the remote-viewing process and makes a decision that a piece of data cannot be correct. This is usually

perceived as doubt in the mind of the remote viewer.

To remedy this, an instructor encourages the student not to edit out anything, and to write down the data immediately. This raises an important point. It does not matter how the conscious mind is occupied as long as the viewer stays within the structure of the remote-viewing protocols. This means that the viewer need only to keep track of what is to be done next, and to mechanically perform that duty correctly.

DECLARING THE VIEWER FEELING

At the end of recording dimensional magnitudes, the viewer begins to perceive aspects of the target very strongly. These aspects could be anything: emotional, physical, or whatever. When this happens, the viewer's conscious mind responds to the data, and this response must be declared in order to limit its ability to contaminate the data not yet collected. This response is called a "viewer feeling," and it is declared by writing the letters "VF" followed by a dash, and then the declaration of the feelings of the viewer. The viewer's feeling is *not* the viewer's perception of the target. Rather, it is the viewer's gut response to the target.

The viewer *must* have a viewer feeling at the completion of the initial pass through Phase 2, but it is not required or even desired that the viewer feeling be dramatic. The viewer's gut response can be simply, "OK," if that is how the viewer feels at that point. A list of common examples of viewer feelings is: I feel good, disgusting, I feel happy, interesting, awful, this place stinks, this is gross, I feel light and lifting, I feel spiritual, enlightening, wow! The most important thing to remember about the viewer feeling is that it is not data. It does not describe the target. It describes the viewer's emotional response to the target. By declaring the viewer feeling, we acknowledge it and remove it from the data flow.

After declaring any viewer feeling, the viewer must put the pen down momentarily, letting the feeling dissipate before picking up the pen again and continuing with the session. In this regard, a viewer feeling is treated similarly to a deduction.

PHASE 3

Phase 3 consists of drawing a sketch guided by the intuitive feelings of the viewer. These can be spontaneous sketches of the target, but they also can be somewhat analytical, based on what was perceived earlier in the session. The sketches can sometimes be detailed, graphical representations of the target, but often they are more like pictorial symbols, partially descriptive but also symbolic of the target's complexities. Trainees are encouraged to refer back to the Phase 2 magnitudes in order to assist in the drawing of the Phase 3 sketch. Advanced viewers sometimes refer back to both Phase 1 and Phase 2 data.

To begin, the viewer obtains a new piece of paper, places the page number in the upper right-hand corner of the page, and writes "P3" centered at the top of the page. The paper is normally positioned lengthwise (the long side is horizontal). The viewer then begins to draw by quickly feeling around the page. The intuitions will suggest lines or curves at various positions. The beginning viewer is told not to edit out anything, but just to draw the lines as he or she feels them to be.

I once had a student who would simply not draw anything for the Phase 3 sketch. After I repeatedly encouraged him to sketch something, he finally looked at me and declared that he knew it could not be correct, but he could not get the idea out of his mind of a circle with what appeared to be many lines originating from the center of the circle and radiating outward. He then drew the sketch in order to show me what he meant. As it turned out, the sketch was a nearly perfect representation of the roof of a circular building that was the center of the target. The picture of the building that was being used to identify the target was taken from an elevated angle, and this viewer's sketch matched the angle and perspective exactly.

With Phase 3 sketches, the viewer need not understand what the sketch represents. As a general rule, it is impossible to know exactly what it represents. You can have an idea that there are people and a structure in the sketch, but you can never be certain. At best, you can only say that you feel there are lines here, curves there, and so on. Often simple drawings of people (i.e., subjects) or their ideograms are found in Phase 3 sketches. We never assume that such things really are subjects. At this point in the session, we know only that the drawings look like ideograms or sketches representing subjects.

After drawing any initial aspects of the sketch, viewers often run their hand or pen over the paper a couple of times (without actually contacting the paper). Doing so can give viewers a feel for where other aspects of the target are located. Viewers should quickly add these additional lines

to the sketch. Beginning viewers are often seen moving their hands over the paper in clear patterns without ever drawing in these patterns. This is another editing-out problem. Many beginning viewers also move their hands in front of their faces, as if feeling a target. Novices nearly always fail to record these movements on paper, and have to be encouraged to do so. For example, if the target is a mountain, many students have been observed moving their hands in front of their faces tracing out the outlines of the steeply sloped mountain, even to the point of outlining the rounded or pointed peak of the mountain.

After finishing, students should look back at the dimensional magnitudes recorded at the end of Phase 2. Sometimes a glance at these magnitudes will trigger the sense of additional areas that need to be included in the drawing. For example, sometimes a student will write “tall” or “towering” as a vertical dimensional magnitude. Checking the Phase 3 sketch, the student may then perceive where this tall or towering thing is, and include it in the drawing.

In general, Phase 3 sketches are drawn rather quickly. Later, in Phase 5 (or in advanced versions of Phase 4), it is possible to draw meticulous and extended sketches. But the Phase 3 sketch normally has a sense of rapid data transference of initial impressions, not exacting drawings of the finer details. To spend too much time with details at this early point in the session would invite the conscious mind to begin interpreting the diagrammatic data. As an approximate rule, no more than 5 minutes should be spent on a Phase 3 sketch. A good Phase 3 sketch often takes less than a minute.

In Type 4 data situations, when the monitor knows the identity of the target, the monitor should interpret at least the basic aspects of the Phase 3 sketch immediately (while the session is still in progress). Listed here are a few useful interpretive guidelines.

- Perpendicular and parallel lines normally represent artificial structures or aspects of such structures.
- Wavy lines often suggest movement.
- People ideograms usually represent people.
- There is no way to estimate size with a Phase 3 sketch. For example, a circle could represent a golf ball or a planet.
- Some lines tend to represent land/water interfaces (where land and water meet, as on a coastline).
- Some lines tend to represent air/water or air/land interfaces.

Again, these interpretive guidelines are for the monitor’s use during the session. Viewers should not try to use these guidelines to interpret a Phase 3 sketch on the spot. Viewers must concentrate only on recording the lines that represent or reflect the various aspects or parts of the target. After the session is completed, the viewer can spend as much time as needed interpreting the data in the

sketches and elsewhere.

PHASE 4

THE MATRIX

Some of the most useful and descriptive remote viewing information is obtained in Phase 4. It is impossible, however, to enter Phase 4 without first completing Phases 1, 2, and 3. Phase 4 works only after strong contact has been made with the target.

In Phase 4, remote viewers work with a data matrix. Each column of the matrix represents a certain type of data, and viewers probe these columns to obtain data. Phase 4 always begins with a new sheet of paper. The paper is positioned lengthwise. The viewer puts the page number in the upper right-hand corner and then writes “P4” centered at the top of the page.

The nine column identifiers of the Phase 4 matrix are written across the page from left to right. The first three columns represent data of the Phase 2 variety. The first represents data relating to the five senses of hearing, touch, sight, taste, and smell. This column is labeled with an S. The next column, labeled M, represents Phase 2 dimensional magnitudes. The third column is labeled VF, which represents viewer feelings.

The fourth column, not based on any of the earlier phases, is labeled E, which stands for “emotionals.” Any emotions that the viewer perceives as originating from subjects at the target location are clearly emotionals. But the category can include much more. When intense emotions are experienced at a site, individuals commonly perceive these emotions even long after the fact. It is said that General Patton was able to feel intuitively the emotions of battle in an area even if the battle took place centuries earlier. Furthermore, some people feel “funny” about a site because of something that is to happen there in the future, not in the past. Thus, places vibrate with the emotions of events that have happened or will happen. In the slang of the day, certain places have “vibes.”

For example, if a remote viewer is sent to the location of the Nazi concentration camp of Auschwitz at the current time, the viewer would normally perceive the buildings, the beds, the idea of a museum, and so on. But the viewer might also perceive the emotions of pain and suffering as relating to the site. Some viewers, depending on the flexibility allowed them, would be able to follow the emotions back in time to locate the origin of these feelings.

The emotionals column is placed next to the column for viewer feelings to help the viewers distinguish between these two types of emotionally related data. Viewer feelings are not the same as feelings perceived from a target, and the two should not be confused.

The next column describes physical things. These data can include perceptions of people, buildings, chairs, tables, water, sky, air, fog, planets, stars, vehicles, or anything else. The column

for physical data is labeled P.

Some things are real but not physical. Remote viewers often perceive nonphysical things, such as beings, places, and so on. All of these nonphysical things exist in subspace. For example, a person without a physical body is real. Our souls are subspace entities, and when our physical bodies die we are no longer composite beings with physical and subspace aspects “glued” together.

The subspace realm is at least as complex as physical reality. Basically, remote viewers have perceived that everything that exists in physical reality also exists—plus much more—in the subspace realm. Since remote viewers are using their subspace minds to collect data, it is natural that some of what is perceived will relate to the subspace realm. To differentiate clearly between physical data and subspace data, the subspace column is placed adjacent to the physicals column, and it is identified with the heading “Sub.”

Novice remote viewers need practice viewing targets that have a large degree of subspace content or activity in order to become sensitive to subspace perceptions. This normally begins in the first week of training, but this exposure is continual, and improvements in perception follow a normal learning curve relating to how often they practice.

Data entered into the subspace column are exactly analogous to data entered into the physicals column. Subspace “things” are like physicals; they are just in subspace. If a viewer perceives other data that are subspace related, but not “things,” then the viewer places an “S” in the subspace column and then enters the data into the correct column at the same horizontal level as the “S.” This allows the analyst to differentiate between subspace and physical related data entries that occur throughout the matrix. For example, emotions of subspace beings would be entered in the emotionals column, with an “S” being placed in the subspace column at the same horizontal level as these data.

The next column is for concepts, and it is labeled C. Concepts are intangible ideas that describe a target, but that do not relate to the five senses. All of the Phase 1 primitive and advanced descriptors are concepts, as are ideas such as good, bad, important, insignificant, inspiring, dangerous, safe, haven, work, play, fun, drudgery, adventuristic, enlightening, attack, evolutionary, degraded, supported, healing, altruistic, evil, sinister, saintly, and so on.

The final two columns in the Phase 4 matrix correspond to two different types of deductions. The first is called a “guided deduction.” A guided deduction is identical to a deduction except that the viewer actually probes the matrix in order to obtain the deduction. Reasons for doing this are explained in the following section on probing. The guided deduction column is labeled “GD.” The final column of the Phase 4 matrix is the deductions column, and it is labeled “D.”

To summarize, the Phase 4 matrix is:

S M VF E P SUB C GD D

Probing the Matrix

To probe the Phase 4 matrix, the viewer touches the tip of the pen in the appropriate column. Probing is delicate and should be performed with care. The pen should stay in contact with the paper for about a second. During that time the viewer perceives some information, usually—but not always—related to the column heading. If the pen’s contact with the paper is too brief, then a sufficiently deep impression of the target will not have been made on the conscious mind. If the contact with the paper is too long, then the viewer risks having the conscious mind interfere.

After removing the pen from the paper, the viewer mentally searches for a word or brief phrase that describes the perceived information. This process is referred to as “decoding” the target perceptions. The viewer must decide on this word or phrase quickly, rarely more than three to five seconds after the probe. The viewer writes this description (usually one word) in the appropriate column.

Sometimes the viewer perceives a number of things when probing one column. When this happens, the viewer enters these data into the appropriate columns regardless of the column that was originally probed. For example, all emotional data go in the emotionals column, even if the emotional data are perceived when probing the physicals column.

When initially working the Phase 4 matrix, probing proceeds from left to right, skipping over the viewer feeling and deduction columns (explained in the next section). Viewers do, however, probe the guided deduction column. After probing a column, perceiving and writing something about the target, the viewer moves the pen down a bit before probing the next column. This results in a diagonal pattern of entries down the page. If a viewer perceives two or more pieces of related data, then the viewer places each of these in their appropriate columns at the same horizontal level, that is, without dropping down. For example, say a viewer perceives a brown structure. The word “structure” goes in the physicals column, and the word “brown” goes in the senses column, both at the same level.

Placing related data on the same level is essential for interpreting the data after the session is completed. If the viewer drops down a line after writing “brown” in the senses column and before writing “structure” in the physicals column, then the analyst would not know that it is the structure that is brown, perhaps concluding that something else at the target site is brown. Data can only be entered in a process that moves horizontally and down the page, never up. If the viewer at first only perceives a structure, then only the word “structure” would appear in the physicals column. However, if the viewer again perceives the same structure later in the session, but this time the color of the structure is also perceived, then the viewer again writes the word “structure” in the physicals column, but this time together with the “brown” in the senses column at the same horizontal level.

Entering Viewer Feelings and Deductions

Viewer feelings are entered into the Phase 4 matrix only when they are felt. Viewer feelings are not data about the target; they are the subjective feelings of the viewer about the target. If undeclared, they will fester and contaminate the data still to be collected. Declaring them in the matrix removes their influence from the data flow.

Viewer feelings are entered into the viewer feeling column by first writing “VF-” followed by the feeling. For example, “VF-I feel happy,” or “VF-This makes me sick.” After declaring a viewer feeling, the viewer must put his or her pen down momentarily, as done in Phase 2.

Viewer feelings can happen at any point in Phase 4. Typically, viewer feelings manifest after probing either the emotionals or physicals columns. After a viewer feeling occurs and is recorded, the viewer returns to the point of last probing to continue the data collection process.

Deductions are similar to viewer feelings in the sense that they can occur while probing any column. Whenever a deduction occurs, the viewer declares the deduction immediately by moving to the deductions column and writing “D-” followed by the deduction. As with a viewer feeling, the viewer should put the pen down while the deduction dissipates.

Guided deductions are exactly the same as deductions, except that they occur when probing the guided deductions column. While probing the matrix, the subspace mind knows that pressure is building in the conscious mind to attempt to deduce the identity of the target. Knowing this, the subspace mind can often ease the pressure by guiding the deduction out of the conscious mind at the correct time. By probing the guided deductions column, the viewer can rid the mind of the deduction at an early stage of its formation. This helps smooth the flow of the data and minimize the risk of having a developing and as yet undeclared deduction begin to influence the real data. One does not write “GD-” in front of the guided deduction, but does put the pen down after declaring it.

Remember that the subspace mind is still in control of the session when a guided deduction is declared. This is not the case with a normal deduction. With a deduction, the conscious mind interrupts the flow of data and inserts a conclusion relating to the meaning of the target or an aspect of the target. The subspace mind has lost control of the session at that point. With a guided deduction, the subspace mind does not lose control because it is “guiding” the removal of the deduction. Probing the guided deductions column allows this removal to be accomplished.

High- and Low-Level Data

One of the most crucial aspects of Phase 4 is differentiating between high- and low-level data. High-level data involve attempts to label or to identify aspects of a target. In the subspace

realm of existence, information is not conveyed through words, but rather through direct knowledge gleaned from visual, sensory, conceptual, emotional, and other impressions. Indeed, this is the essence of telepathy, direct awareness of another's thoughts. Words are needed in the physical realm in order to convey meaning through speech or writing. If our words convey entire concepts, then we are describing something at a high level of identification. On the other hand, if we describe only the characteristics of what we perceive, we are working at a low level.

The difference is best shown through examples. If a target is an ocean shoreline, a remote viewer would likely perceive aspects of the target such as sand, the feeling of sand, wind, water, wetness, salty tastes, waves, the smell of lotions, and grass. These are all low-level descriptors of the target. High-level descriptors could be beach, ocean, shoreline, lakefront, tidal wave, and so on. The problem with high-level descriptors is that they are often only partially correct, whereas low-level descriptors are normally quite accurate.

The general rule in Phase 4 is to enter all or most high-level descriptors in the deductions column, reserving the data columns for low-level data. In the above example regarding the shoreline, an analyst studying the data would have no trouble identifying the low-level aspects as waves and possibly sand dunes. On the other hand, using the high-level data suggested above, the viewer could have been tempted to follow a story line created by the conscious mind of large waves, perhaps leading to a fabricated disaster scenario.

Entering high-level data in the Phase 4 matrix is very risky. Trainee viewers often want to obtain high-level data so as to demonstrate that they can identify the target. Yet novices should never try to obtain high-level data. You can describe nearly the entire universe using low-level data. In short, when we do remote viewing, we want to describe the target, not label or identify the target or its aspects. For example, if the target really is a tidal wave, then the viewer is safer describing a large wave, heavy winds, lots of energetics, destructive force, the concept of disaster, and so on. If the viewer thinks of a tidal wave, that idea can be entered as a deduction even though it exactly identifies the target.

To further clarify the difference between high- and low-level data, the following are some examples of each. In each case, it is safer deducting the high-level data while entering the low-level data elsewhere in the Phase 4 matrix. Maintaining a consistent stream of descriptive low-level data is perhaps the single most important criterion affecting the overall quality and usefulness of the session.

Low-level Data

explosive energy

sand, water, salty

tastes, waves,

High-level Data

bomb blast

beach

perfume	
squirmy, primitive scaley animal life	dinosaurs
tall structure with many floors	skyscraper
booming sound	explosion
sloping dry land with energetics or intense heat at top	volcano
many rooms side-by-side in multi-floor structure	hotel
gathering of important subjects	U.N. Security Council

P4 ½

Most data that are entered in the Phase 4 matrix are single words placed in the appropriate columns. However, sometimes the remote viewer needs to say more than can fit in a column. This typically results after the viewer has recorded a number of low-level data items that he or she later feels to be connected in some way. A longer data entry that acts to organize or collect a number of separate gestalts is written as a P4 ½. This begins on the left side of the Phase 4 matrix. The viewer writes “P4 ½ - ” followed by a sentence or phrase, writing from left to right across the page. A P4 ½ entry is rarely more than one sentence, as this is to be avoided. It is better to write two or more P4 ½ entries sequentially than to attempt to write an extended discussion of the data. Entries that are too long risk shifting from recording perceptions to conscious-mind analysis.

Advanced remote viewers find P4 ½ entries most useful, especially after they have established thorough target contact. However, novices must watch out since they tend to use P4 ½ entries indiscriminately. Evidence of this is typically the appearance of a P4 ½ entry that is not immediately preceded by a number of related single-word entries in the appropriate columns. Thus, the P4 ½ entries should ideally relate to and organize already perceived data, and they should definitely not appear to come “out of the blue.”

P4 ½S

A P4 ½S is the same as a P4 ½, but it is a sketch rather than a verbal description. When the viewer perceives some visual data in Phase 4 that can be sketched, the viewer writes “P4 ½S” in either the physicals or the subspace column, depending on whether the sketch is to be of something in physical reality or subspace reality. The viewer then takes another piece of paper, positions it lengthwise, labels it P4 ½S centered at the top, and gives it a page number that is the same as the matrix page containing the column entry “P4 ½S,” with an A appended to it. Thus, if the entry for the P4 ½S is located on page 9, then the P4 ½S sketch is located on page 9A.

THE “BIG THREE” AND “WORKING THE TARGET”

1. Probing the Matrix “Raw”

Probing the Phase 4 matrix has three distinct stages. When first entering Phase 4, the viewer simply probes the matrix as described earlier. This is referenced as probing the matrix “raw.” Novices are instructed to obtain at least two pages of Phase 4 data, in order to prevent the viewers from giving up too easily. Beginning viewers are usually quite skeptical about their own data at first. Since this skepticism is rooted in the conscious mind, it is not a serious concern during training. Indeed, having the conscious mind preoccupied with skeptical thoughts can be a real advantage for a novice, since it clears the way for the subspace mind to slip the data past the reviewing processes of the conscious mind.

Working the Target

Advanced remote viewers treat their entry into Phase 4 as a means of obtaining crucially important information about a target. This requires them to continue longer in Phase 4 while they “work the target,” the process of following a subspace signal intuitively through all of its leads. Viewers obtain a rich collection of data by “looking around,” so to speak. If they find a structure, their intuitive sense tells whether it is important to know more about the structure. They describe it more thoroughly, moving inside the structure when needed to complete the description. The viewers describe the surface on which the structure is located. They may also describe the physical activities of the people outside and inside the structure, even locating a significant person who may be crucial to resolving the target cue. All of this is felt through strong intuitive tugs that direct the viewer’s awareness in the appropriate directions.

Working the target also includes tying together low-level data in P4 1/2 entries. When a

viewer works a target, the viewer typically perceives some physical item and describes this item in low-level terms. This observation leads to another related observation, which in turn leads to another, and so on. After a sufficient number of low-level observations have been made, the viewer begins to “connect the dots,” so to speak. A statement that pulls it all together, made as a P4 1/2 entry, is itself a low-level description of the target or a fragment of the target. The statement does not label the target aspect.

For example, let us say that a viewer perceives wind, circular energy, extreme force, small flying pieces, and a vortex, all of these things being entered in the columns of the Phase 4 matrix. The viewer could then state the following P4 ½: “Windy circular energy in a powerful vortex containing lots of small flying pieces.” The viewer could also declare a deduction of a tornado. The word “tornado” is high-level, since it clearly labels the phenomenon. The description in the P4 ½ entry remains low-level, even though it ties together other low-level data entries. The viewer then continues on to the next group of objects in a similar fashion. This is the classic method of working the target.

2. Returning to the Emotionals

After a while the flow of data will slow, and further working of the target becomes repetitive and unproductive. The viewer must then execute the second of the “Big Three” matrix processes. Even though the viewer has been regularly probing the emotionals with each horizontal pass through the Phase 4 matrix, a special trip back to the emotionals column often restarts the data flow. The reason is that the viewer’s attention has been on various aspects of the target, and the emotionals data perceived earlier may have been related to those aspects, such as the sense of anger that resulted from an argument that took place within a structure. Returning specifically to the emotionals column for a special probing allows the subspace mind to shift its attention to other emotional data that could be more generally related to the target.

For example, let us say the remote-viewing target is the hostage crisis in Peru that began in December 1996. In this case, a group of Marxist guerillas attacked Japanese embassy facilities in Peru and held a large number of hostages until a Peruvian commando raid rescued nearly all of them in late April 1997. In the initial approach to the target, a viewer may perceive fear among the hostages as well as aggression among the guerillas. The viewer may describe two groups of people in a structure, with one group controlling another. After the data flow slows, the viewer returns to the emotionals column and probes it again. This time the viewer might perceive emotions of concern and concentration. This leads to perceiving the concepts of making a plan, waiting, rescue, high-level political involvement, and a commando operation. The viewer may also begin to perceive other people related to the target, such as a central figure (deducting a president), people with uniforms (deducting military personnel), and all this within a foreign setting (deducting Latin

America). Note that the word “deduct” is used in the sense that it is a deduction being removed from the data flow.

Data for emotionals often lead to other physical and conceptual data. This is because the emotions of people at a target site tend to reflect what is happening around them, which in turn is grounded in their physical setting. Returning to the emotionals column also helps avoid what is known as the “door-knobbing” problem, in which the viewer focuses on one aspect of the target (such as a doorknob) while missing the broader picture (such as what else is going on in a room). Once the data flow is reinitiated, the viewer continues to work the target in the same manner as before.

3. Probing the Phase 3 Sketch

After restarting the data flow by returning to the emotionals column, the collection of data will eventually begin either to slow or to become repetitive as before. At this point the viewer returns to the earlier Phase 3 sketch and begins to probe various aspects of the sketch. Remember, when the viewer does the Phase 3 sketch, it is impossible to know exactly what it represents. However, it does represent the viewer’s initial visual impression of the target, especially with regard to the arrangements of lines and shapes. By placing the point of the pen in various locations of the sketch—probing—the viewer is shifting the focal point of his or her awareness around the target location. This allows the viewer to reinitiate the flow of data once again, and the viewer returns to the Phase 4 matrix to enter the data in the appropriate columns.

When probing the Phase 3 sketch, the viewer is not trying to label or identify specific features of it, although these can be described in low-level terms. More generally, the viewer is simply using the sketch to obtain other low-level data by shifting his or her attention from one location to another. Viewers can probe lines in the Phase 3 sketch, resolving some of their meaning using the primitive and advanced descriptors of Phase 1. This is a good way of determining if there are structures or beings at the target site if this has not already been determined.

The viewers can also look for the following interfaces in a Phase 3 sketch: land/air, land/water, air/vacuum, land/vacuum, air/water. This is very helpful in determining various geographical features of the target site. For example, let us say that the viewer has determined that a structure at the target site is located on top of a flat surface. If the viewer probes below the structure and finds water, and then probes above the structure and finds air, the viewer then knows that the structure is floating on water and is probably a boat (which is a useful deduction). If the viewer determines that there is a structure in the Phase 3 sketch, and that the structure has air inside and vacuum above and below the structure, then the structure is most likely in space (“spacecraft” would be a deduction). If the structure is on a flat surface, and the surface is hard and natural (and thus land), and above the structure is air, then the viewer knows that the target involves a structure

on flat land. If the viewer probes on both sides of a line in the Phase 3 sketch, finding water on one side and dry land on the other, the viewer knows that the target involves a land/water interface, and may deduct a beach.

CUING

The basic mechanics of cuing involve the viewer writing a word in an appropriate column (in either parentheses or brackets) and then touching the word with the pen. The word written in the column is the “cue.” Using the pen to touch the word focuses the attention of the subspace mind on target aspects relevant to the cue. The resulting stream of data are then entered into the matrix in the appropriate columns below the cue.

Words that originate from the viewer's own data are entered in the appropriate column in parentheses (). Cues originating from a monitor, or not from the viewer's own data, are entered in square brackets []. If the monitor's word(s) are used to construct a cue, then the cue should be non-leading and closely tied to the viewer's existing data. For example, if a viewer perceives a building, the monitor may suggest that the viewer cue on “activity” by writing the word in square brackets in the concepts column, then probing the word and entering the resulting data in the appropriate columns of the matrix.

MOVEMENT EXERCISES

There are three types (called “levels”) of movement exercises. All levels can be performed after spending some time in Phase 4.

Level One

These exercises essentially return the viewer to a modified form of Phase 1. An ideogram is drawn and decoded, and the person returns to Phases 2 and 3 before arriving again at Phase 4. This is done for one of two reasons. If the monitor is concerned that the viewer may have wandered off target, a level-one movement exercise nearly always returns the viewer to the target. The other reason is that the viewer may need to relocate to another area related to the target that may be substantially different from the area being probed so far. The new Phase 1 through Phase 3 information may help the viewer differentiate between the two target-related sites.

These cues are written from left to right across a Phase 4 matrix. Usually a half page is needed; otherwise, a new piece of paper is used. The Phase 4 matrix does not need to be rewritten on the new paper, but do include the page number. Immediately after the viewer writes the cue, the

viewer places the point of the pen to the right of the cue and draws an ideogram. The ideogram is then decoded in the manner of all Phase 1 ideograms. Only one ideogram is used in a level-one movement exercise before moving to Phase 2. The following is a list of cues used for level-one movement exercises, beginning with the most common:

1. "From the center of the target (or target site, target area), something should be perceivable." Most level-one movement exercises use this cue, especially for the first such exercise.
2. "From 1,000 feet (or an alternative lengthy distance) above (or to the north, south, east, or west) the target, something should be perceivable." This cue should be used only if it is unclear where the viewer is relative to the surrounding (viewed) environment. This cue should only rarely be the first level-one movement exercise since it essentially removes the viewer away from the center of the target, which is usually the most important part of the target.
3. "Immediately to the left (or right, in front of, behind) of the target, something should be perceivable."
4. "From the center of the target area (or site), the target person (or object) should be perceivable."
5. "From inside the structure, something should be perceivable."

Level Two

Level-two movement exercises are used to move the viewer from one location or target-related item to another without the viewer having to leave Phase 4. This exercise is not such a total break as a level-one movement exercise, but neither is its shift in focus as subtle as a level-three exercise. The cue is essentially the same regardless of the situation, with only locational words being changed. Here is the cue:

"Move to the [new target location or item] and describe."

In this cue the "new target location or item" should originate from the viewer's own data. The monitor normally does not insert his or her own words here, except to focus the viewer's attention on some particular generic component of the target. For example, the "new target location or item" can include phrases such as "target subject," "target subjects," "target object," and so on.

The level-two cue is written across the body of the Phase 4 matrix, from left to right. The viewer then continues to enter data in the same matrix in the normal fashion after writing the

movement exercise cue. There is no ideogram in this exercise. However, I personally find it useful from time to time to probe the last letter of the word “describe” in the level-two cue in order to focus my attention.

A level-two movement exercise can be temporal as well. This exercise cue follows the following format:

“Move to the time (or period) of [temporal identifier here] and describe.”

In this cue, the temporal identifier must be clearly connected to the viewer’s earlier data. For example, if the target is a pyramid in Egypt and the viewer describes a pyramid structure, the monitor could give the cue: “Move to the period of construction for the structure and describe.”

Level Three

This is the most subtle of the three movement exercises. It shifts the viewer’s awareness without breaking the previous flow of data. The movement is executed by placing a very brief cue (usually only one or two words) in the appropriate column of the Phase 4 matrix and then having the viewer touch the cue with the pen and begin entering data. The cue can be a word originating from the viewer, entered using parentheses (). If the cue originates from the monitor, square brackets [] are used. Cues originating from the monitor should be used only rarely in Phase 4, and if used, should be of the most generic variety.

For example, the viewer perceives two beings—a male and a female—separated by, say, a road. The viewer could move from the male to the female by putting “(female)” in the physicals column, probing this with the pen, and then continuing with the collection of data in the Phase 4 matrix.

One particularly interesting level-three movement exercise is a deep mind probe. In this the viewer enters the mind of a person in order to obtain thoughts and personal character information. There is an ethical component to this exercise, though. The subspace mind of any person being remote viewed will be aware of this activity even if the person’s conscious mind is not. This is yet another reason why I recommend that all remote viewers meditate regularly in order to remove as much of their own stresses as possible before entering the mind of someone else. It is mandatory to do no harm while remote viewing.

A deep mind probe is performed by writing “[target person]” in the physicals column and “[deep mind probe]” in the concepts column. The viewer then touches each of the words in each phrase once with the pen, and enters the relevant data in the matrix, usually in the emotionals and concepts columns.

A level-three temporal movement exercise can be obtained by using event- or action-related

cue words. These cues need to be clearly connected to the viewer's data. Such cues are entered in square brackets [] in the concepts column in the Phase 4 matrix. In introductory and intermediate remote viewing courses, "activity" is normally the most frequently used temporal level-three cue.

PHASE 5

Specialized procedures in SRV are performed in Phase 5. Below are thumbnail sketches of some of the Phase 5 procedures normally included at the end of the week-long introductory course.

Phase 5 requires a worksheet and a matrix, each on separate pieces of paper. The worksheet is labeled P5w, and the matrix is labeled P5m. The worksheet is positioned to the right of the matrix. All Phase 5 pages are assigned the same page number followed by the letters a, b, c, etc. for subsequent pages (such as 23a, 23b, etc.). The Phase 5 matrix is identical to the Phase 4 matrix. Also, P5 1/2 matrix entries are made identically to P4 1/2 entries.

1. **Timelines:** Have the viewer draw a horizontal line in the center of the worksheet. The viewer should then locate the target time, the current time, and the time of some significant event that is well known. The viewer should not be told the actual identification of the significant event, other than that it is event A. The viewer can also be instructed to probe the timeline for other significant events. Each event must be labeled generically, e.g., event A, B, C, and so on. The viewer should not probe for a specific year, only an event.

2. **Sketches:** Analytical sketches (more detailed than Phase 3 drawings) can be drawn and probed in the worksheet. Data obtained from the probes should be entered in the Phase 5 matrix. Lines can be drawn in the sketches to symbolically connect various places or objects. The viewer can switch from one place or object to another by alternatively probing the separate parts of the drawing. Alternatively, the viewer can be instructed to move from one part of the drawing to another by following the line with his or her pen that connects the various parts. (See sliding.)

3. **Cuing:** In Phase 5, the monitor can suggest cues for the viewer to enter into the matrix that may be too leading for Phase 4. These cues can be from the viewer's Phase 4 data, or they can be the monitor's words. Again, cues originating verbatim from the viewer's data are entered into the Phase 5 matrix in parentheses (), data from the monitor in brackets []. Moreover, all monitor-originating cues should have some obvious connection to the data obtained earlier so as to minimize the risk of "deduction peacocking," a phenomenon in which one deduction leads to another, and then another, etc., until a fictional storyline develops.

4. **Locational sketches:** The monitor instructs the viewer to draw a map, say, of the United States. No edge of the map should come within one inch of any edge of the Phase 5 worksheet paper. The

monitor then says the name of a well-known location (usually a city). The viewer then automatically places his or her pen on that spot and quickly draws a line to the target location. No further monitor instructions are required other than to say the name of the original location. The line must be straight and rapidly executed. A slowly drawn or curved line indicates that the conscious mind interfered with the flow of the data.

5. Symbolic sketches: These sketches include some part or aspect of the target about which further information is needed. For example, using the Phase 5 worksheet, a circle can be used to represent a person being viewed, and a square can represent a governmental organization, and so on. The viewer is not told exactly what the symbols represent. Rather, the viewer is told a generic version of their nature (e.g., target subject, target group, etc.). These generic identifiers are written near the symbols. A line is then drawn connecting the symbols. The line is labeled "relationship." Probes of the symbols (using the viewer's pen) and the relationship line yield information that is then entered into the Phase 5 matrix. If the symbols represent physical items, then the labels are placed in the physicals column of the matrix. The word "relationship" is entered in the concepts column in square brackets. All data are entered in the matrix.

Movement exercise for Phase 5: Sliding: The monitor can instruct the viewer to move from one location to another in a controlled fashion by having the viewer make a small circle on the Phase 5 worksheet. This circle should be labeled "A: location #1." Preferably, the viewer may write something more meaningful but still non-leading, such as "A: on top of the structure." Another small circle is then drawn on the worksheet in a position relative to the first circle such that this position is sensible.

For example, if the viewer is on top of a building, and the monitor wants the viewer to descend into the building, then the second circle would be below the first. The second circle is then labeled accordingly (e.g., "B: inside the structure"). The viewer is instructed to connect the first circle to the second circle with a line, and then to retrace this line slowly as needed in order to go back and forth between the two points. The viewer can also simply touch points A and B with his or her pen to shift quickly from one location to another. Alternatively, a cue placed in brackets (e.g., the words "building/inside") in the physicals column can achieve a similar result. However, sliding (down the line connecting points A and B) is useful if the monitor thinks that the viewer might profitably control the rate of movement, perhaps because the monitor suspects that observations made along the path of movement may be valuable.

Since there are no known distance limitations to this procedure, sliding is useful if the two locations are very far apart, such as two star systems. Often sliding can be used in combination with another technique. For example, the initial movement between two points can be accomplished with sliding, while subsequent movements can be quickly accomplished by having the viewer simply

touch either of the connected circles. To enter data into the Phase 5 matrix, A and B are placed in the physicals column of the matrix inside square brackets, e.g., [A]. The data following A in the physicals column are related to point A in the Phase 5 worksheet. Data following B in the physicals column are related to point B in the Phase 5 worksheet.

Enhanced SRV

The Farsight Protocols described elsewhere as Phases 1 through 5 are called Basic SRV. In the advanced courses taught at the Institute, these procedures are modified significantly in order to exploit the greater capabilities that are possible with trained and competent viewers. These modifications are called Enhanced SRV and Advanced SRV. Students normally learn Basic SRV, then Enhanced SRV, and finally Advanced SRV, all in this order. Each level of training builds on the previous level, with greater complexity and potential being available with each new level. It is not recommended to skip levels by, say, trying to learn Advanced SRV first, or skipping Enhanced SRV after learning Basic SRV. What one learns in the previous version is used in the later version together with new material, so skipping an earlier version would lead to confusion and possibly poor performance. The current chapter is a description of Enhanced SRV.

Enhanced SRV resolves two problems inherent with Basic SRV. The first problem concerns an inadequacy in the use of Phase 1 data. Basic SRV collects and decodes a number of ideograms in Phase 1 that address various aspects of the target site. These ideograms are among the most important pieces of data in a remote-viewing session because the conscious mind has almost no chance to interfere with the collection of these data. Yet because the intent of the session is to proceed as quickly as possible to the later phases where more valuable data are collected, the Phase 1 ideograms are essentially thrown away as the viewer proceeds further into the session.

The second problem arises because viewers enter Phases 2 and 3 with a jumble of impressions left in their minds by all the gestalts in the various ideograms of Phase 1. For example, if four important target aspects are identified by four separate ideograms in Phase 1, from which aspect will viewers report, say, temperatures, and in what order? If the target is a campsite in Alaska in the middle of winter, the viewer may report both the heat of the campfire as well as the cold of the surrounding snow. This mixture of gestalts continues throughout Phases 2 and 3, and viewers typically spend a great deal of time in Phase 4 sorting things out.

Enhanced SRV procedures resolve both of these problems. The enhancements also improve the quantity and quality of data that are collected throughout the session. They shorten the time needed to descriptively separate the various target aspects in Phase 4. The enhancements also produce operationally useful Phase 1 data relevant to each individual ideogram. Finally, Enhanced SRV provides robust opportunities for sketching and analytic techniques in Phase 4.

ENHANCED PHASES 1, 2, AND 3

Using Enhanced SRV, viewers begin their sessions by taking the target coordinates and drawing the ideogram in the normal fashion. They then write “A:” and describe the movement of the pen with words. The ideogram is then probed for primitive and advanced descriptors. Following this, the viewer writes “B:” and declares a low-level guess describing the gestalt that is reflected in the ideogram (such as “structure,” “subject,” “No-B,” and so on). All of this is identical to Basic SRV.

The viewers then write “C:” underneath the B. The ideogram is then probed repeatedly, searching for low-level Phase 2 descriptors, but any data that are allowed in the Phase 4 matrix are also allowed here. Viewers do not force anything, allowing whatever is perceived to arrive freely. This method of probing is called “free response.” Basic SRV also includes a few C entries (typically, three or four), but with Enhanced SRV the viewer is encouraged to probe the ideogram more often in order to obtain a much larger list of data for part C. You will remember that in Phase 2, data are always collected following a fixed structure (sounds, textures, temperatures, visuals, and so on). This fixed structure approach is still not used in part C of Phase 1, but viewers can mentally remind themselves of a few of the categories of Phase 2 should they need assistance in initiating the flow of data. Probing the ideogram five or six times is often typical at this point, but viewers can probe the ideogram however many times as may seem appropriate should the data continue to flow. The data are entered vertically down the page.

As viewers collect more data under C, they will notice that a dim and vague mental image of the target aspect that is reflected in the ideogram begins to form. For example, if the ideogram reflects a structure, then the viewers will begin to develop an intuitive mental picture of the structure. Either directly underneath or (more commonly) to the left side of the column of data under C, the viewers then write “D:” to indicate where a sketch will be drawn. A sketch is then made of this aspect of the target (such as a structure) underneath D.

All of the above is ideally done on one piece of paper. Thus, with Enhanced SRV, viewers obtain a complete collection of data for each ideogram, including a sketch. This solves the problem of having all of the ideogram specific data being scrambled into only one Phase 2 and one Phase 3. But note that we have not yet “assembled the pieces.”

Viewers then repeat the above process in normal Phase 1 fashion, taking the target coordinates between three and five times, seeing if any of the ideograms return subsequent to the appearance of a different ideogram. However, it is preferable to repeat Phase 1 a fixed number of times in most instances, thereby avoiding conscious-mind analysis of the ideogram patterns during the session. Most viewers tend to take the target coordinates five times since this allows them to obtain five complete collections of ideogram-related data, including five separate sketches. With such situations, viewers proceed to Phase 2 only after all five repetitions of Phase 1 regardless of whether or not an ideogram repeats early in the series.

Phase 2 is mechanically identical to that in Basic SRV, but now the viewer is free to “stand

back” and look at the overall target site with a wide-angle perspective. The data are not limited to a particular gestalt (i.e., one ideogram). The sensory perceptions from all of the perceived gestalts compete (in a sense) for the attention of the viewer’s subspace mind. Thus, the data that are perceived in Phase 2 are generally those that make the strongest impressions on the viewer’s consciousness.

Phase 2 prepares the viewer to assemble the previously collected Phase 1 sketches into one composite sketch. This new sketch is performed in Phase 3. The Phase 3 page is positioned lengthwise (which, again, means the long side of the page is placed horizontally). Viewers can spend some time constructing their Phase 3 sketch, carefully contemplating the intuitive feel of the emerging sketch and placing each component in its appropriate place.

None of the previously sketched Phase 1 drawings need to be placed in the Phase 3 sketch. Indeed, many accurate Phase 3 sketches often do not appear elsewhere in the session. But viewers can place modified forms of any of the previously obtained sketches in the Phase 3 drawing should the intuitions be so directed.

ENHANCED PHASE 4

Enhanced Phase 4 is highly interactive and nonlinear. With Basic SRV, the structure is predominantly sequential and linear, taking the viewer from one step to another, allowing minimal structural flexibility. This limits the intrusion of the conscious mind into the data-collection process. Advanced practitioners of SRV® are sufficiently familiar with both the structure of the session as well as the “feel” of the data such that they can take advantage of a greater degree of structural freedom as they interactively pursue their quest to understand the target.

Using Enhanced SRV, viewers work with five pieces of paper simultaneously. Each page is used to accomplish something different from that of the other pages. The first page is the normal Phase 4 matrix. The viewers work the matrix and go after the “Big Three” in the same fashion as with Basic SRV. However, there are some differences in the way viewers conduct other aspects of Phase 4, all of which are described below.

Tactile Probing

With Enhanced Phase 4, viewers extensively use their hands, and even their bodies, to explore the target. Once viewers have a mental image of the target, however fuzzy, they can then use their hands to “feel” the target, both externally and internally. With external probing, viewers tend to run their hands over the outline of shapes of things at the target site, like structures, mountains, and even faces. With internal probing, viewers press their hands (usually from top to

bottom, although there is no rule here) through the target, perceiving internal aspects of structures, and so on. In one of my own sessions, I clearly perceived that a structure had three floors during an internal probe. I made this determination using my hands. I also perceived that there were subjects on the third and first floor of the structure.

Tactile probing is not limited to the use of the hands. One can also place one's head, or even one's entire body into the target at any given spot. For example, in the example above, I then placed my head inside the structure to take a look at what was on each floor. This was done by literally bending my head forward while sitting at my desk and placing my head in the middle of the projected image of the structure. I then discerned that the top floor contained two subjects, one a male and the other a female. The bottom floor had a large number of subjects milling about.

Sometimes a viewer needs to explore a larger image of the target, or perhaps a component at the target site, such as a complex structure, or even a tunnel that goes through a mountain. To accomplish this, the viewer can back away from the desk and mentally project the image of the target into an empty area in the room. The viewer can then walk or crawl into the target or target component to perceive what is necessary.

After all tactile probing is completed, the viewer returns to the Phase 4 pages and enters the data in the appropriate places. If the data are verbally described, then the viewer enters the data as ordinary column entries, or as P4 1/2T entries. Here, the T represents "tactile."

Phase 4 Sketches

If at any time during the session a viewer obtains a visual image of the target, or an aspect of the target, the viewer must sketch this image immediately. Such mental images can arise during the process of probing the matrix, but they can also result from tactile probing of the target. In Enhanced Phase 4, there are three sketch pages. These pages are labeled Phase 4I, Phase 4E, and Phase 4L, where the I, E, and L represent "internal," "external," and "landscape," respectively. Instead of page numbers, the viewers write "a," "b," and "c," respectively, in the upper-right-hand corners. All pages are positioned lengthwise.

When perceiving a visual image, the viewer decides whether the image is internal or external. An internal image has a sense of being inside something else. For example, the viewer may perceive the inside of a room, or the inside of a piece of technology. If the image is the first obtained during Phase 4, the viewer places the letter A in the physicals column, and then circles the letter. The viewer then goes over to the P4I page, marks a corresponding circled A, and then draws the internal image.

If the mental image conveys the sense of being an external view, such as the outside of a structure, an object (say, a chair), a subject, or anything else, then the viewer follows the same procedure described above, but places the sketch on the P4E page. If this is the second sketch in

Phase 4, then the viewer writes a circled B in the physical column of the matrix, and on the P4E page. The drawing is then sketched near the circled B.

The Phase 4L page is similar to the Phase 3 page. Phase 4L is for putting pieces together. Many target aspects sketched on pages P4I and P4E can be located and redrawn in modified form in the P4L representation of the target. Phase 4L sketches are wide-angle representations of the target. The pieces can be assembled with considerable deliberation as well (that is, there is no reason to rush a P4L sketch). However, the viewer does not have to draw a detailed Phase 4L sketch. Nor do any of the P4I or P4E sketches have to be transferred to the P4L drawing. Sometimes a P4L drawing is simply a larger or more detailed version of the most important aspect of the target. But the goal is to create a P4L drawing that displays a more complete perspective of the target than is available in any other Phase 4 sketches.

The Phase 4 matrix and sketch pages should be placed in the proper arrangement before beginning Phase 4. All four pages are arranged in a rectangular pattern, like tiles on a kitchen floor. In clockwise order, the matrix page is placed at the lower left, then the P4I page, the P4E, and finally the P4L page, next to the matrix page.

This arrangement creates a fluid interactive working area. The viewer must not have to search for the correct page when the need comes to move to a particular sketching area, or when referring back to other aspects of the target.

Most viewers fill up multiple Phase 4 matrix pages. After the first matrix page is filled, that page is removed and a new matrix page is inserted in the same spot. If the page number for the first matrix page is 9, then the next matrix page is number 10, and so on. The sketch pages use letters. When the session is finished, all of the numbered pages are stacked sequentially first, followed by all of the sequentially arranged sketch pages.

When probing sketches (part of the “Big Three”), viewers sometimes use the back end of the pen rather than the point when probing is extensive. These data are often shown to others, and are sometimes displayed on the Internet as well as in print. In this way, advanced viewers avoid degrading the publication quality of their data by scattering too many probing marks on their drawings.

An Analytical Worksheet in Phase 4

It is often necessary to explore the target in Phase 4 using some of the analysis techniques of Phase 5. This is particularly true of symbolic diagrams that allow the viewer to describe relationships between various subjects, or between subjects and objects. Such abstract diagrams are not sketches, and thus cannot be placed on a sketch page. These are executed on a Phase 4 worksheet page, or Phase 4W page, where the W represents “worksheet.” The viewer creates this worksheet together with the Phase 4 sketch pages.

The Phase 4W page is set lengthwise, and “P4W” is placed centered at the top of the page. The page “number” is d. The worksheet page does not need to be arranged in any particular place in front of the viewer. Normally it is kept to the side until needed.

A symbolic diagram in Phase 4 resembles that done for Phase 5. The viewer needs to draw two symbols (if there are two components to the symbolic diagram), label these symbols, and then draw a line between them and label this line “relationship.” The viewer then enters the labels for each of the symbols in the Phase 4 matrix in the appropriate columns, all along the same horizontal row. The word “relationship” is placed in square brackets in the concepts column on the same horizontal row as the labels for the symbols. If one of the target aspects being explored is a subspace aspect, then the label for that aspect is entered in either square brackets or parentheses in the subspace column. The choice of square brackets or parentheses is determined by whether or not the word used to label the target aspect originates from the viewer’s own data (which would normally be the case with a solo session). If both target aspects being explored are physical aspects (such as a subject and a structure), then the labels for both aspects are placed in the physicals column, separated by a slash, in one set of either square brackets or parentheses.

It is permissible to combine one square bracket with one parenthesis if one label does not originate from the viewer’s own data while the other label does. For example, entering “[central target subject / structure)” in the physicals column indicates that the words “central target subject” does not originate from the viewer’s own previously obtained data, yet the word “structure” is an earlier matrix entry.

The viewer then probes the symbols on the P4W page, as well as the relationship line, and enters whatever data results from these probes in the Phase 4 matrix.

A Specialized Level-Two Movement Exercise

Most target cues contain a variety of diverse qualifiers that address separate aspects of a target that the tasker wants explored. In order for advanced remote viewers to shift their awareness through these separate aspects, a modified form of a level-two movement exercise is used. The cue is as follows:

Move to the next most important aspect of the target and describe.

This cue is often used three or more times in a session. One stops using it when either repetition or tiredness appear. Advanced remote viewers do not use level-one movement exercises with as much frequency as novices, since they do not lose contact with the target as easily. Thus, advanced viewers have more time in the session to execute a larger number of level-two movement exercises. Experience has shown that the above level-two movement exercise is highly effective

in assisting a viewer to obtain a wide variety of target data.

Binaries

Whenever viewers have a two-response question that needs to be answered in a session, they can use an advanced binary procedure to get the answer. To execute a binary, viewers put a letter (circled) in the concepts column of Phase 4, just the same way one would put a letter in the physicals column while making a sketch of something in Phase 4. Viewers then go to the Phase 4W page, write the letter (circled) and then do the binary procedure on that page. To do the procedure, viewers first write the question that needs to be answered. They then draw a long rectangle with a line down the center. The possible answers to the question are written at that time, one above each half of the rectangle. Viewers then put their pen in the center of the line that divides the rectangle, and the pen flies immediately to the correct side. An arrow head is added at the end of the quickly drawn line. Viewers then probe the centers of both halves of the rectangle to confirm their findings.

Binaries are very common in Enhanced SRV, especially near the end of a session. Some viewers even ask if they have satisfied the purpose of the target cue (or if they need to continue with the session). The following is an example of a binary procedure.

Is this target on land or
on water?

Land

Water





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THE HEADER

The viewer must declare any physical or emotional distractors (PS and ES) as well as any advanced perceptuals (AP) at the top (center) of the first page. To the right of that is the viewer's name or viewer identification number (VIN - if available), date, and time that the session begins. To the left is the data type and the name of the monitor or monitor identification number (MIN - if the session has a monitor and if the monitor has a MIN). The format of the initial header is as follows:

Data: Type 4	PS—none	VIEWER'S NAME
Monitor: MONITOR'S NAME	ES—none	7 September 1995
	AP—none	11:33 a.m.

PHASE 1

A: *Ideogram descriptors*: vertical upward, vertical downward, diagonal, sloping upward, sloping downward, curving upward, curving downward, curving over, curving under, horizontal flat across, horizontal flat along, looping (only used for repeated loops), angle, peaking, moving

Following ideogram probing:

[Primitive descriptors] hard, soft, semi-hard, semi-soft, wet, mushy

[Advanced descriptors] natural, manmade, artificial, movement, energetics

B: No-B, structure, structures, water, land, dry land, wet land, motion, subject, mountain, city, sand, ice, snow, swamp

C: Any low-level descriptor allowed in Phase 4 is permitted here. But most entries should relate to the senses (Phase 2 type data).

D: A sketch (optional in Basic SRV)

PHASE 2

Sounds: tapping, musical instruments, laughing, hitting, flute, whispering, rustling, whistling, horn, clanging, drop drop, voices, drums, barking, humming, beating, trumpets, vibrating, crying, whooshing, rushing, whirring

Textures: rough, smooth, shiny, polished, matted, prickly, sharp, foamy, grainy, slippery, wet

Temperatures: hot, cold, warm, cool, frigid, sizzling

Visuals:

Colors—blue, yellow, red, orange, green, purple, pink, turquoise (and others)

Luminescence—bright, dull, dark, glowing

Contrasts—high, medium, low

Tastes: sour, sweet, bitter, pungent, salty

Smells: sweet, nectar, perfume, flowers, aromatic, shit, burning, dust, soot, fishy, smoke (also cold and hot)

Magnitudes:

1. [VERTICALS] high, tall, towering, deep, short, squat
2. [HORIZONTALS] flat, wide, long, open, thin
3. [DIAGONALS] oblique, diagonal, slanting, sloping
4. [TOPOLOGY] curved, rounded, squarish, angular, flat, pointed
5. [MASS, DENSITY, SPACE, VOLUME] heavy, light, hollow, solid, large, small, void, airy, huge, bulky
6. [ENERGETICS] humming, vibrating, pulsing, magnetic, electric, energy, penetrating, vortex, spinning, churning

Viewer Feelings (VF)—The viewer must declare a VF at this point before moving on to Phase 3. The VF reflects the viewers own feelings about the target or the target site (a personal gut response). The VF is NOT a description of the target (that is, is it not data). Typical VF's could include: feels good, disgusting, I feel happy, interesting, awful, this place stinks, this is gross, I feel light and lifting, I feel spiritual, enlightening, wow! After the VF, the viewer must put the pen down (thereby interrupting the flow of the data) and take a break (usually momentary, a few seconds). More powerful VF's require longer breaks.

PHASE 3

This phase involves drawing a sketch. This can be a spontaneous sketch of the target guided by the intuitive feelings of the viewer. The sketch can also be a more detailed, graphical representation of the target. Sometimes Phase 3 sketches are more like pictorial symbols, partially descriptive, but also partially symbolic of the target's complexities. The viewer can refer back to the Phase 2 dimensional magnitudes in order to assist in the drawing of the Phase 3 sketch.

PHASE 4

The Matrix: S M VF E P SUB C GD D

where these labels represent the following:

S: senses

M: magnitudes

VF: viewer feelings

E: emotionals

P: physicals

SUB: subspace

C: concepts

GD: guided deduction

D: deduction

Cuing: In Phase 4, the unconscious is allowed to solve the problem. The monitor can only make minimal suggestions for cuing. When cuing is suggested by the monitor, words that originate from the viewer's own data are entered in the appropriate column in parentheses (). Monitor originating cues must be entered into the appropriate column in square brackets []. In Phase 4, if the monitor's own word(s) are used to construct a cue, then the cue should be closely tied to the viewer's existing data (without entering a new element). For example, if the viewer perceives a moving airborne vehicle such as

an airplane as a physical, then the monitor may want to have the viewer cue on the word "destination" (in brackets in the physicals column). In this example, the cue would be a part of a level three movement exercise (see below). The cue should always be placed in the appropriate column for each situation.

Working the Target: This normally involves focusing on the physical and concepts columns. However, the viewer should also continue to probe the emotionals and subspace columns from time to time or as needed. Working the target typically begins after the viewer has collected approximately two pages of Phase 4 data.

Slow Data Flow: If the flow of data slows or stops, the monitor may suggest probing the emotionals column to see if this triggers the flow of additional data. The viewer may also probe various parts of the Phase 3 sketch. If neither of these things trigger the flow of more data, then the monitor must decide whether to suggest a movement exercise or to end the session.

Phase 4½: This is entered across the entire Phase 4 matrix (beginning on the left) to describe information that is too long or not appropriate for any single column. A sentence describing several target related gestalts that are connected would be usefully described as an P4½.

Phase 4½ S: The viewer places an "S" in the physicals column. The viewer then takes another piece of paper, gives it the same page number as the last Phase 4 page

appended with the letter "a" (such as page "9a"), writes P4½S at the top center, and draws a sketch of any perceived visual. The viewer then returns to the Phase 4 matrix to resume probing.

Movement exercises: There are three levels of movement exercises. All levels can be done after spending time in Phase 4.

Level One: Level-one movement exercises essentially return the viewer to a modified form of Phase 1. The viewer draws an ideogram after writing the cue, and then the ideogram is decoded in the normal fashion. The viewer then continues the session with another Phase 2 and Phase 3 before returning to Phase 4. The decision to execute a level-one movement exercise is based on one of two reasons. If the monitor is concerned that the viewer may not be on target, a level-one movement exercise usually returns the viewer to the target. The other primary reason for using a level-one movement exercise is if the viewer needs to relocate to another area related to the target that may be substantially different in character to the originating area. Thus, the new Phase 1 through Phase 3 information may be particularly valuable, and perhaps essential to assisting the viewer in differentiating the two target related sites.

The following is a list of cues used for level-one movement exercises, beginning with the most common.

1. "From the center of the target (or target site, target area), something should be perceivable."

2. "From 1000 feet (or an alternative long distance) above (or to the north, south, east, or west) of the target, something should be perceivable." This cue should be used only if it is unclear where the viewer is relative to the surrounding environment.
3. "Immediately to the left (or right, in front of, behind) the target, something should be perceivable."
4. "From the center of the target area (or site), the target subject (or object) should be perceivable."
5. From inside the target structure, something should be perceivable.

Level Two: Level-two movement exercises are used to move the viewer from one location or target-related item to another without having the viewer leave Phase 4. A level-two movement exercise does not so totally break the viewer from the previously obtained target information as is accomplished by a level-one movement exercise, but neither is it as subtle a shift in focus as a level-three movement exercise. The cue is essentially the same regardless of the situation, with only locational words being changed. Here is the cue:

"Move to the [new target location or item] and describe."

In this cue, the "new target location or item" should ideally originate from the

viewer's own data. The monitor would not normally insert his or her own words here, with the exception being to focus the viewer's attention on some particular generic component of the target. For example, the "new target location or item" can include phrases such as "target subject," "target subjects," "target object," and so on.

The level-two cue is written across the body of the Phase 4 matrix, from left to right. The viewer then continues to enter data in the same matrix in the normal fashion after writing the movement exercise cue.

A level two movement exercise can be temporal as well as locational. A temporal level-two movement exercise cue follows the following format:

"Move to the time (or period) of [temporal identifier here] and describe."

In this cue, the temporal identifier must be clearly connected to the viewer's earlier data. For example, if the target is a pyramid in Egypt and the viewer describes a pyramid type structure, the monitor could give the cue: "Move to the period of construction for the structure and describe."

Level Three: A level-three movement exercise is the most subtle of the three levels of movement exercises. It moves the viewer's awareness without breaking the flow of data from the previously obtained data. The movement is executed by placing a very brief cue (usually only one or two words) in the correct column of the Phase 4 matrix and then having the viewer touch the cue with the pen and begin entering data. The

cue can be a word originating from the viewer, in which case the cue is entered in parentheses (). If the cue originates from the monitor (and is thus significantly different from the words used by the viewer), the cue must be placed in square brackets []. Monitor originating cues should be only be of a generic and non-leading variety.

For example, an appropriate use of a level-three movement exercise would be if the viewer perceives two beings—a male and a female—separated by, say, a road. The focus of the viewer could be moved from the male to the female by putting (female) in the physicals column, probing this with the pen, and then continuing with the collection of data in the Phase 4 matrix.

A level-three temporal movement exercise can be obtained by using event or action related cue words. Level-three temporal cues need to be clearly connected to the viewer's own data, but do not need to originate explicitly from the viewer's data. Such movement exercises can shift the viewer's perspective in both time and space. Level-three cues are entered in square brackets [] in the concepts column in the Phase 4 matrix. Examples of safe and non-leading level-three temporal cues are: activity, period of construction, current time, place of arrival, time of arrival, place of departure, time of departure, etc. Such cues would be used after the viewer has already obtained some obviously related information. For example, if the viewer already has accurately perceived an airborne metallic vehicle containing subjects, the level-three cue of "origination point" is appropriate and non-leading since it is obvious that such a moving airborne structure had to have an origination point.

The Basic SRV Script

(For use by monitors)

SRV AFFIRMATION

I am a spiritual being. Because I am a spiritual being, I am able to perceive beyond all boundaries of time and space. My consciousness is ever present with all that is, with all that ever was, and with all that ever will be. It is in my nature, as a human, to be able to perceive, and thus to know, all that there is to know. Everywhere, at all times, I seek to learn, and thus to evolve. To further my own personal growth, and to assist others in their growth, I direct my attention to a chosen point of existence. I observe what is there. I study it carefully. I record what I find.

PHASE 1

Data: Type 4	PS—none	VIN
Monitor: MIN	ES—none	7 September 1995
	AP—none	11:33 a.m.

Prepare to receive the target coordinates.

(Repeat three times.)

A: Describe the movement of the pen with words.

Probe the ideogram for your primitive descriptor.

Probe the ideogram again for your advanced descriptor.

B: Any B? Otherwise, No-B.

C: Probe the ideogram again. After each probe, enter your perceptions in C. If you perceive any visuals, you may sketch these to the left of C.

D: (an optional sketch)

PHASE 2

Sounds: What sounds do you perceive?

Textures: What textures do you perceive?

Temperatures: What temperatures do you perceive?

Visuals:

Colors—What colors do you perceive?

Luminescence—What luminescence do you perceive?

Contrasts—What contrasts do you perceive?

Tastes: What tastes do you perceive?

Smells: What smells do you perceive?

Magnitudes:

What VERTICALS do you perceive?

What HORIZONTALS do you perceive?

What DIAGONALS do you perceive?

What TOPOLOGY do you perceive?

What MASS, DENSITY, SPACE, or VOLUME do you perceive?

What ENERGETICS do you perceive?

VF- Declare your viewer feeling, then put your pen down.

PHASE 3

Move on to your Phase 3 sketch. (Wait 5 minutes.) When you finish the sketch, move on to Phase 4.

PHASE 4

S M VF E P SUB C GD D

S: senses

M: magnitudes

VF: viewer feelings

E: emotionals

P: physicals

SUB: subspace

C: concepts

GD: guided deduction

D: deduction

Begin by going through the matrix. Remember to drop down a line after each data entry, unless the items are related. (Monitor should wait about five minutes.) You can work the target by focusing on the physical and concepts columns. (Monitor should wait about five minutes.) If the data flow slows, cue on the emotionals column. When the data flow slows

again, then probe the Phase 3 sketch. Remember not to edit out anything. Just enter all of the data in the correct columns.

Movement exercises:

Level One:

Prepare for a level-one movement exercise. If you need a new sheet of paper, get one now. Remember, you will draw an ideogram immediately after writing down the level-one movement exercise. You will then decode the ideogram in the normal fashion.

1. From the center of the target (or target site, target area), something should be perceivable.
2. From 1000 feet (or an alternative long distance) above (or to the north, south, east, west, or alternative direction) of the target, something should be perceivable. [This cue should be used only if it is unclear where the viewer is relative to the surrounding environment.]

3. Immediately to the left (or right, in front of, behind) the target, something should be perceivable.
4. From the center of the target area (or target site), the target subject (or object) should be perceivable.
5. From inside the target structure, something should be perceivable.

Level Two:

Prepare for a level-two movement exercise. You will stay in Phase 4 after you write down the level-two cue. There is no ideogram for a level-two movement exercise.

1. Move to the [new target location or item] and describe.
2. Move to the time (or period) of [temporal identifier here] and describe.

Advanced SRV® Protocols

(with Advanced SRV-O)

OVERVIEW AND INSTRUCTIONS

by Courtney Brown

Version 1.2

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Advanced SRV® Overview and Header Page

Overview: The purpose of the Advanced SRV procedures is to enable the remote viewer to systematically perceive a given target's features in a manner that is generally not supported by Basic SRV. Basic SRV is primarily designed to enable an individual to have a successful remote viewing experience, not to achieve a more demanding and specific mission objective. Using a flying analogy, the use of Basic SRV is more analogous to recreational flying, whereas employing Advanced SRV procedures is more comparable to precision flying. With recreational flying, people fly where they want, avoiding clouds and swooping down on interesting sights. But with precision flying, patterns and altitudes are more strictly controlled in order to accomplish pre-determined mission objectives. Advanced SRV is designed to be used by those who are already proficient in either Basic SRV procedures or another form of remote viewing (such as CRV, HRVG, TRV, LRV, etc.). Yet it is important to emphasize that Advanced SRV is not a replacement for Basic SRV or other forms of remote viewing. Each set of procedures have their own uses, and there are many situations in which someone who is proficient with Advanced SRV may want to conduct a session using a less structured methodology, especially if the viewer wants to take advantage of some of the open-ended aspects of, say, the Basic SRV structure. Since the format of Advanced SRV is more complex than that of Basic SRV, Advanced SRV is only performed with a preprinted template for all pages.

Advanced SRV is designed to exploit the information available through the ideograms as much as possible. Ideogram data are often the most accurate of all remote viewing data, and Advanced SRV allows for a much more thorough exploration of the ideogram and its associated target element than is possible with Basic SRV.

A Note on Pens: Viewers should be sure to use a good quality black liquid ink pen (such as the Uni-ball variety). The ink dries instantly with such pens, they probe well, and (most importantly) they reproduce and scan well. Do not use regular ballpoint pens, regardless of color. They do not reproduce or scan well since they have a shiny ink surface and irregular line edges. If a viewer is artistically inclined, color graphics using color pens or markers can be created to more fully represent the target visuals. However, when this is done, it should be done after the session is completed using a black liquid ink pen first.

Scanning the Sessions: When an Advanced SRV session is completed, it is normal to scan it into a computer using the following settings: 300 dpi, black and white, and as a pdf file. Black and white pdf files have small file sizes that are appropriate for sending as email attachments. If color images are included in a session, then those can be scanned in color separately from the bulk of the session.

Header page: Unlike Basic SRV, Advanced SRV places the header information on its own page. The target coordinates are normally determined using a randomization procedure (such as available on The Farsight Institute's web site) by the remote viewer

prior to beginning the session. The “Session Number” and “Experiment Number” can be entered if these entries are applicable to a given session.

Under “Data Type,” the viewer should write the data type to be collected (normally Type 2, Type 3, Type 4, or Type 5). Under that the viewer should write the level of monitoring used if the data are of Type 4 or Type 5.

For reference, the data types are as follows:

Type 1: Solo, viewer front loaded (rarely done)

Type 2: Solo, viewer blind, target selected from a pre-determined list of targets by computer or tasker (commonly done)

Type 3: Solo, viewer blind, target assigned by tasker (commonly done)

Type 4: Monitored session with monitor front loaded and viewer blind (very common during training)

Type 5: Monitored session, monitor and viewer blind (commonly done)

Type 6: Monitor and viewer front loaded (rarely if ever done)

For reference, the Monitoring Levels (for all forms of SRV) are as follows:

Level 1, Type 5 data: The monitor does very little guiding at this level. The monitor's primary role is to suggest movement exercises when the data flow slows or stops. The monitor also corrects any deviations from authorized procedures. The monitor can also guide the viewer with respect to a script that specifies movement exercises at certain points during the session.

Level 2, Type 5 data: The monitor's primary role is to suggest movement exercises when the data flow slows or when the viewer no longer seems focused on the target. Using occasional movement exercises only, the monitor should ensure that the viewer achieves the maximum degree of target description possible by the end of the remote viewing session. The monitor also corrects any deviations from authorized procedures. The monitor can also guide the viewer with respect to a script that specifies movement exercises at certain points during the session.

Level 3, Type 4 data: The monitor is actively engaged in directing the remote viewer by suggesting numerous movement exercises whenever they may seem appropriate. The data flow does not have to slow for the monitor to suggest a movement exercise. The monitor also corrects any deviations from authorized procedures. The monitor can also guide the viewer with respect to a script that specifies movement exercises at certain points during the session.

Level 4, Type 4 data: The monitor is actively engaged in the data-collection process by offering numerous movement exercises that assist the viewer in focusing on the most important target attributes. The data flow does not have to slow for the monitor to suggest a movement exercise. The monitor also corrects any deviations from authorized procedures. The monitor can also guide the viewer with respect to a script that specifies

movement exercises at certain points during the session.

Level 5, Type 4 data: The monitor is actively engaged in all aspects of the data collection process. This includes an evaluation of all or most data entries. This type of monitoring level is appropriate for occasional use only, or in certain instructional situations. The monitor can state the word "check" after each datum that is appropriate for the target, or the monitor can remain silent if it is unclear whether or not a datum is appropriate. The monitor can state the word "reject" if a datum is inappropriate for the target. The viewer records all data, but puts a line through all rejected data entries.

The remainder of the header page (such as Name, Date, etc.) is self-explanatory and corresponds with Basic SRV procedures.

Phase 1

PHASE 1: Page 1

Phase 1 begins with a single page of three ideograms. This is essentially a “warm-up” page. The reason for this is that other pages of Phase 1 invest a great deal of time probing a single ideogram, and it is useful to acquaint the body/subspace connection with some of the essential ideogram concepts prior to making these larger investments.

With some forms of remote viewing, ideograms are more or less a “freeform” means of expression. That is, viewers determine their own ideograms over time, and there is little standardization across viewer with respect to ideograms shapes. However, with SRV, ideograms are considered a form of language, and all languages have words that have similar meanings across many people. Imaging traveling to France and announcing to the French that you have re-invented the entire French language and created a complete set of new “French” words. The French would not understand a word you said. Similarly, in you think of ideograms as a form of language, one would want ideogram words to be standard across viewers. Thus, viewers are encouraged to develop a set of ideograms that correspond to standard ideograms shapes. These shapes can be found in the Basic SRV manual. The interpretation of these shapes during a remote-viewing session is not rigid, since probing an ideogram can reveal that a shape that looks like one ideogram word in fact represents something else. But in general, the ideogram shapes have preset meanings, and probing tends to confirm those meanings on average. Viewers should be careful that their ideograms do not all look alike. It is very difficult to determine meanings through probing alone if a viewer’s ideograms all have the same wavy shape.

The ideograms are executed in the normal fashion (that is, writing the coordinates, then the ideogram) on the left side to the page — that is, far to the left of the label “IL.” The viewer then writes what the ideogram looks like after “IL:” which stands for “ideogram label.” Remember that ideograms are words, and ideograms that correspond to preset shapes will look like one of those words. Thus, the ideogram label is the viewer’s recognition that of the shape of the ideogram. The viewer wants to recognize the shape of the ideogram and simultaneously not be rigidly bound by it. This is the reason for the ideogram label. This declaration purges the mind of the label itself, allowing the viewer to approach the ideogram without this re-assigning baggage. For example, if the ideogram looks like a mountain ideogram, then the viewer writes “mountain” to the right of “IL.” Similarly, if the ideogram looks like a structure ideogram, the appropriate ideogram label is “structure.” It is important to remember that the viewer is not trying to correctly identify the ideogram at this point. Rather, the viewer is simply discharging the labeling concept from his or her mind, thereby preventing the label from leading the remainder of the data-collection process. The viewer then writes down the “A” and “B” data in the normal fashion as per Basic SRV, and then continues with the next ideogram. This first page should contain three ideograms when finished.

With Advanced SRV, three pages of data are collected for each ideogram. This process assumes that each ideogram is a “simple ideogram,” as compared with a “complex

ideogram” in which a number of gestalts are mixed into a single ideogram. Sometimes a complex ideogram appears, however, and it is important for the viewer to process this complex ideogram correctly. If the viewer draws a complex ideogram, only one element of the ideogram is normally analyzed at a time, which means that three pages of data will be collected for that single element of the ideogram. The other elements are ignored. However, if the other elements reappear with the next ideogram, then the viewer is to ignore elements that have previously been analyzed and to focus on one of the remaining and as-yet-unexplored elements. To analyze a single element of a complex ideogram with Advanced SRV, the viewer places a small and circled “1” next to the single ideogram element that is to be explored. The three pages of data should result from probing only that element of the complex ideogram. If another complex ideogram occurs later in the session, then the viewer chooses a new element to analyze by placing a circled “2” next to the new element. The next three pages of data will correspond with this new element, and so on. Of course, these rules only apply to the manner in which the ideogram is probed. All perceptual data should be recorded regardless of whether or not the data correspond to the single element or other elements. Also, any perceived images should be sketched in an available spot whenever they occur regardless of whether or not the viewer is attempting to perceive visual images at the time at which the visuals are perceived. Finally, the viewer should be sure to enter all deductions to the right whenever they may occur throughout Phase 1.

Viewers should not worry about ignoring some elements of a complex ideogram. The subspace mind understands the analysis limitations of the conscious mind, and the subspace mind is normally more than willing to help resolve communications problems when they occur. If the ignored elements of a complex ideogram are important, they will reappear in future ideograms. Moreover, successful decoding of an ideogram element will often result in this element’s removal from future ideograms, even future complex ideograms. When complex ideograms become a pattern, sometimes it is helpful to request that the subspace mind present simple (or at least simpler) ideograms to assist in the decoding process. This is normally done by simply thinking about the subject for a moment with the desire to receive simple ideograms being present in the thought.

Finally, it is important to remember that Advanced SRV contains three warm-up ideograms, and it fully explores five additional ideograms. Thus, there are ample opportunities for all important gestalts to be explored within the set of available ideograms.

PHASE 1: Page 2

The second page of Phase 1 begins a full investigation of a single ideogram. The ideogram is executed in the normal fashion (writing the coordinates then the ideogram) to the left of “IL.” The viewer then writes the ideogram label after “IL” as well as the normal “A” material. The viewer then continues to probe the ideogram and to enter the following data choices below “A” under the options 1, 2, 3, and 4.

1. Primitive descriptors (hard, soft, semi-hard, semi-soft, wet, mushy)
2. Advanced descriptors (natural, manmade, artificial, movement, energetics)
3. Static or dynamic
4. Simplex or complex.

The options 1 and 2 are the same as with Basic SRV, but options 3 and 4 new. The descriptors “static” and “dynamic” describe the target element that is identified by the ideogram as either fixed and/or stationary as compared with moving and/or changing or evolving. The descriptors “simplex” and “complex” characterize the level of complexity associated with the given target element. For example, a target that is essentially just a mountain would likely have a mountain ideogram and would be described as static and simplex. But an urban environment during warfare would be dynamic and complex since things are changing quickly and the target elements are highly varied. Thus, the manner in which the target element engages its environment is reflected in points 3 and 4.

The “B” and “C” elements for this page are comparable to Basic SRV. Any descriptors acceptable to Phase 4 in Basic SRV are acceptable as data for “C” in Phase 1 of Advanced SRV. The viewer should probe the ideogram as needed to obtain as much “C” data as possible.

The “D” element is a sketch of the target element that is identified by the given ideogram.

Part “E” of Phase 1 follows the “D” sketch. The idea for part “E” is to describe the scene which is above and below the target element that is identified by the given ideogram. In this part, the viewer is still working with the same target element that has been identified on the previous page in parts “A,” “B,” “C,” and “D.” Part “E” data are referenced as “vertical data” with respect to the given target element.

To begin part “E” of Phase 1, the viewer connects the dots next to the labeling identifiers “m1,” “m2,” “m3,” and “m4.” This is done by drawing a vertical line to connect all the dots. This line is used to “slide” to the various altitudes relative to the target ideogram’s primary position. The target ideogram’s primary position is at location “m2,” and we call it the “ideogram target location” (or simply “ITL”). For example, if the target element identified by the ideogram is a structure, then the structure itself is the primary position of this target element (point “m2”).

The viewer then probes the dot for position “m2,” writing all data to the right of the “m2:” which is found on near the center of the page.

The viewer then slides (using the pen to slide up the line) to position “m3,” which is immediately at the top of the ideogram target location. For example, if the ideogram is identifying a structure, then position “m3” is on the top of the structure. Another example, if the ideogram is identifying a mountain, then position “m3” is at the top of the mountain. The viewer then looks around from this perspective and records all data to the right.

The viewer then enters an appropriate height above the ideogram target location and enters this height on the line next to position “m4.” For example, if the target element is a mountain, then an appropriate height above the mountain might be (e.g., 3,000 feet), which would be enough distance to see the nearby terrain. On the other hand, if the target element is a structure, then the viewer might want to go to a height of only 1,000 feet above the ideogram target location to see if there are other structures nearby that might indicate, for example, whether or not the location is in a city with many structures, as well as to notice other nearby features. Other heights may also be used, from 50 feet to 5,000 feet. Also, metric measurements (in meters) can be used if desired. The viewer should not worry too much about getting the “appropriate height” correct since there is no “correct amount.” Just enter whatever seems right for the given situation and proceed. After entering an appropriate height on the line next to “m4,” the viewer then slides with the pen from the dot for position “m3” up to the dot for position “m4” and begins probing, again entering data to the right.

Next the viewer should enter an appropriate distance below the ideogram target location on the line next to position “m1.” A typical distance would be, say, 20 feet. One simply wants to see what is below the ideogram target location. If the target element is a nonsurface structure such as an aircraft, then one will find air below the structure. Also, if the target element is a surface structure or a mountain, then one will find solid matter,

such as dirt or rock. Similarly, if the target element is on water, then one should find water below the ideogram target location, and so on. The viewer should slide down to position “m1” from the dot for position “m2,” noting any changes along the way. The data should be entered to the right.

Part F of Phase 1 immediately follows part “E.” Part F data are referenced as “horizontal data” with respect to the given target element. One starts with the viewer’s perspective at the ideogram target location (position “p2”), and then the viewer slides a specified distance first to the left and then to the right of this position. The viewer enters the appropriate distance under position “p1” and “p3,” and again the viewer should enter whatever seems right for the given situation. The viewer then probes position “p2,” which is the ideogram target location, and then slides with the pen to position “p1,” noting whatever is perceived during the trip. The viewer should then further probe position “p1.” The viewer enters all data to the right.

The viewer then slides with the pen back to position “p2,” pausing for a moment to re-access this position before continuing to slide to position “p3.” The viewer then probes position “p3” and enters all data to the right.

Part G of Phase 1 collects longitudinal data, which means data with respect to time. Here the emphasis is on activities, processes, and change that relate to the target. One of the primary purposes of this part is to note any significant changes to the target element within a given range before and then after target time. The viewer needs to write the time range under the time line under “t1” and “t3” in the given underlined spaces. 24 hours before and after the target time is the default if no other time frame has been given to the viewer in advance of the session, or if no other time frame seems reasonable to the viewer during the session.

Viewers should be aware that physical changes to the target are not the only emphasis in part G. When probing the timeline, viewers should be keenly aware of any activities and/or processes that are perceived at the target site. This is true for all time points probed on the target timeline.

The viewer begins collecting part G data by probing point “t2” on the time line. The viewer then slides to the left to point “t1” to arrive at the ideogram target location at the given time prior to target time. The viewer should probe the time line at time “t1” and all data should be entered below in the appropriately labeled spot. The viewer then slides to the right through time “t2” on the time line to arrive at time “t3.” The viewer then probes the time line at time “t3” and enters all data below at the appropriately labeled spot.

Special Note: After completing part G for the first ideogram in Phase 1, the viewer proceeds to the next page of the session. The viewer will write the target coordinates and draw a new ideogram, repeating all elements A through G for this new ideogram. (The “warm-up” page with three ideograms is not repeated.) This entire process (an ideogram followed by parts A through G) is repeated a total of three to five times. (Three times is normal. More than that can be too tiring for most viewers.) The final time is different from the others in that the viewer is attempting to draw and analyze an ideogram that identifies the “central target” element. This addresses the idea of the most important element of the overall target. This information is useful later in the session when drawing the consolidation sketch (see below). The viewer should not worry about whether or not he or she is correctly identifying the central target element with this final ideogram. Just follow the process mechanically and allow the subspace mind to control the location of the perceptions.

Special Advanced SRV-O Instructions for Monitored Sessions: When conducting an operational Advanced SRV session (Advanced SRV-O) under Type 4 data conditions (monitor knows the target), then the monitor can decide after only one or two passes through Phase 1 whether or not to proceed immediately with Phase 2 (thereby skipping three or more of the passes through Phase 1). The monitor can also request a Phase 3 drop-in sketch prior to proceeding with Phase 4. The purpose of skipping some passes through Phase 1 is to allow more time in the session for the remote viewer to explore the target in Phase 4, especially exploiting the potential for movement exercises, deep mind probes, and other special procedures. Phase 4 is normally not used for solo sessions.

Extra Sketches During Phase 1: It is quite common (and desired) for viewers to perceive visuals any time during Phase 1. Part D is the official place to sketch these visuals. But often the space for Part D is insufficient for the visuals obtained. When this happens, the viewer should write the words “Sketch 1” on the Advanced SRV templates at the location where the visual is perceived. Then the viewer should grab a new blank piece of paper and label it “Sketch 1” at the top. The viewer should then sketch the visual, taking as much time as is needed to produce a good sketch. When completed, the viewer should return to Phase 1 and pick up where it was left. There can be any number of such sketches, of course, and the number of the sketches would increment upward in the obvious manner, e.g. “Sketch 2,” “Sketch 3,” etc.

Phase 2

Phase 2 is similar in structure to that which appears in Basic SRV. Here one is attempting to proceed from an ideogram-specific (and thus compartmentalized) depiction of the target to a more consolidated perspective. That is, the viewer now needs to put the individual pieces of the target together, assembling each element into a larger picture. Phase 2 assists this process by allowing the viewer to obtain sensory data for the overall target, as compared with the more narrow focus of only one element at a time that is done in Phase 1. Phase 2 is always done after the last pass through Phase 1 that addresses the “central target.”

All of the data are entered normally, as per the process used in Basic SRV.

Phase 3

There are two Phase 3 sketches for Advanced SRV, with an optional third sketch for Advanced SRV-O (see below). The first is a “consolidation sketch” where the viewer consciously attempts to position all of the previously described target elements identified in Phase 1 into a more coherent drawing of the target. The viewer should feel free to spend some time with the consolidation sketch. The viewer can also examine previous sketches to assist in the drawing of the consolidation sketch.

The second sketch in Phase 3 is the “flash sketch.” Here the viewer looks up from the paper in a direction 45° above the horizontal (as one would look at the top of a normal-sized house from the position in the front lawn). The viewer closes his or her eyes, and perceives a flashed image on a black screen. Imaging a black background when closing the eyes often helps in perceiving the flashed image. This flashed image is then drawn on the Phase 3 flash sketch page.

It is important to note that the consolidation sketch does not have to be drawn first. It is perfectly acceptable for the viewer to draw the flash sketch prior to drawing the consolidation sketch. The order in which these sketches is done is determined in part by the preferences of the viewer, and also in part by whether or not a flashed image occurs spontaneously prior to drawing the consolidated sketch.

When conducting an operational Advances SRV session (Advanced SRV-O), the viewer and/or monitor can choose to execute a drop-in Phase 3 sketch prior to proceeding with Phase 4. The drop-in sketch is a 3-dimensional representation of the target. The template for this sketch positions the center of the target at the cross-hairs in the center of the central ellipse. The central ellipse is a horizontal flat disk on which the various target elements may be placed and sketched. The larger ellipse allows for vertical (up and down, or above and below) placement of the various target elements as needed.

Interim Summary

Following the two Phase 3 sketches, the viewer needs to summarize the session so far. This is normally done by writing a paragraph on the interim summary page. The viewer should be sure to keep the summary at an appropriately low-level of description, being careful not to let the conscious mind interpret the data into a story-line. This summary is part of the consolidation process, in the sense that the viewer is now using words to bring together the major target gestalts just as this was done graphically in the previous Phase 3 sketches.

If the viewer is very tired at this point, the session may be ended. It is not required to proceed with Phase 4 in Advanced SRV.

Phase 4

In Advanced SRV, Phase 4 allows the viewer to work with the target as a whole rather than with its various separated components. This is particularly useful when collecting Type 4 data, since the monitor has a clearer idea of when the session objective has been met. Phase 4 is rarely done with solo sessions.

Phase 4 includes a sketch page that can be used to record any visual data that require a large sketching area, as well as a matrix. The matrix is quite different from the matrix used in Basic SRV, so viewers will want to have the “cheat-sheet” matrix nearby which identifies the meanings of the various columns.

The first column in the Phase 4 matrix is “S/M,” which stands for senses and magnitudes. Thus, both sensory and magnitude data common to Phase 2 may be entered in this single column.

The second column is “E/A,” which means emotionals and ambience relevant to the overall target. The “ambience” is the character or atmosphere (i.e., the “vibes”) of the general target location. The emotionals include all emotions held by subjects at the target location at target time as well as other emotions that may bleed through to the target location from times other than target time.

The third column is a sketch column, and this is used to draw small sketches of visuals as needed. These small sketches are called “micro-sketches,” and they are drawn when a larger sketch area is not needed.

The fourth column in the Phase 4 matrix is for physical and subspace perceptions. There are three sub-columns within this larger column. The sub-columns are for the target’s topology, any perceived objects (including structures or natural objects), and subjects. The viewer may probe each of the three sub-columns as needed.

The fifth column is to help identify the viewer’s viewing perspective. This is the location from which the viewer is seeing the target. For example, if the viewer is perceiving the target from the top of a mountain, then this would be entered in this column. As the viewer’s perspective changes in Phase 4, the new perspective is entered into this column.

The sixth column in Phase 4 is for any movement and/or activity that may be perceived at the target.

The seventh column is for concepts. Concept data are the same as those encountered with Basic SRV.

The final two columns in Phase 4 are for guided deductions (remember to probe this column) as well as viewer feelings and deductions (do not probe that column). Note that the final column combines viewer feelings and deductions into one column, and the viewer needs to write either “VF-“ or “D-“ before each entry in this column. Again, do

not probe the viewer feeling and deductions column. As with Basic SRV, viewer feeling and deduction entries are made whenever they occur spontaneously while the viewer is probing elsewhere in the Phase 4 matrix.

The general process of working this matrix is somewhat similar to Basic SRV. One begins by probing the columns from left to right. But after one pass through the matrix, the viewer focuses on the physical/subspace sub-columns, entering data in the other columns as needed. Movement exercises may be done as per Basic SRV as needed also.

Session Summary and Comments

Following the conclusion of Phase 4, the viewer then summarizes the session in a brief paragraph. This is the time for the viewer to add any additional information in the form of comments. Such items may include data that the viewer “edited out” during the earlier parts of the session. Such edited-out data (if there are any) should be identified as such in this paragraph.

NOTE: After the target has been revealed to the remote viewer, any additional edited-out data that are re-called may be entered at the end of the session summary. If this is done, the viewer should clearly state that such data are being entered “post-closing,” which means after the session target has been revealed to the viewer and the session has been closed.

Advanced SRV® Template

Designed by

Courtney Brown

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Advanced SRV® Target Directional

Conscious Mind Instructions: Print out this Advanced SRV session template. Fill out this page completely. This page will be page 1 of your session. Put this directional page in front of the rest of your session when you are done. Choose your own target coordinates and enter them in the space provided.

Subspace Mind Instructions: Your perception of this target corresponds only with the explicit contents of the target definition for this session as given to the viewer for closing this session. Perceive the target only as it exists as defined by the closed system of the viewer closing this session.

Target coordinates: _____

Session Number: _____

Experiment Number: _____

DATA TYPE:

PS-

NAME:

ES-

DATE:

MONITORING
LEVEL:

AP-

TIME:

IL:

A:

B:

IL:

A:

B:

IL:

A:

B:

IL:

A:

1.

2.

3.

4.

B:

C:

D:

E:

- m4 _____
(Distance) above ITL

m4:

- m3 Immediately above ITL

m3:

- m2 Ideogram/Target
Location (ITL)

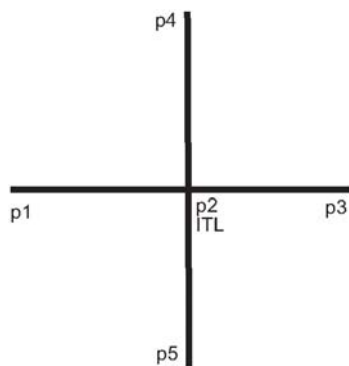
m2:

- m1 _____
(Distance) below ITL

m1:

F:

p1:



p2:

p3:

p4:

p5:

t1	t2	t3
ITL _____ before Target Time	ITL at Target Time	ITL _____ after Target Time

G:

t1:

t2:

t3:

IL:

A:

1.

2.

3.

4.

B:

C:

D:

E:

- m4 _____
(Distance) above ITL

m4:

- m3 Immediately above ITL

m3:

- m2 Ideogram/Target
Location (ITL)

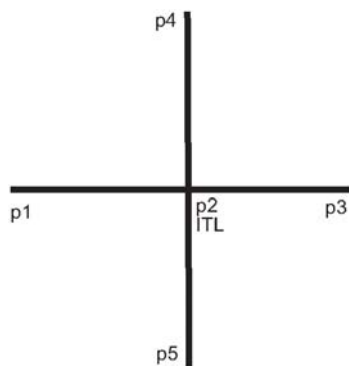
m2:

- m1 _____
(Distance) below ITL

m1:

F:

p1:



p2:

p3:

p4:

p5:

t1	t2	t3
ITL _____ before Target Time	ITL at Target Time	ITL _____ after Target Time

G:

t1:

t2:

t3:

IL:

A:

1.

2.

3.

4.

B:

C:

D:

E:

- m4 _____
(Distance) above ITL

m4:

- m3 Immediately above ITL

m3:

- m2 Ideogram/Target
Location (ITL)

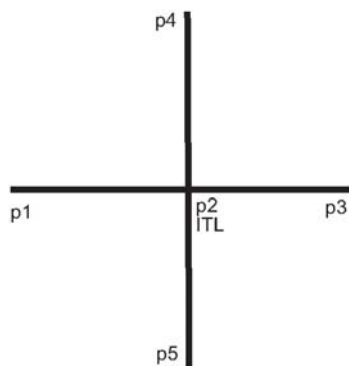
m2:

- m1 _____
(Distance) below ITL

m1:

F:

p1:



p2:

p3:

p4:

p5:

t1	t2	t3
ITL _____ before Target Time	ITL at Target Time	ITL _____ after Target Time

G:

t1:

t2:

t3:

IL:

A:

1.

2.

3.

4.

B:

C:

D:

E:

- m4 _____
(Distance) above ITL

m4:

- m3 Immediately above ITL

m3:

- m2 Ideogram/Target
Location (ITL)

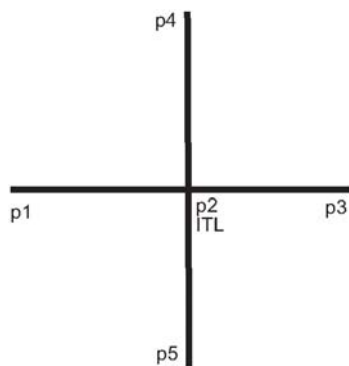
m2:

- m1 _____
(Distance) below ITL

m1:

F:

p1:



p2:

p3:

p4:

p5:

t1	t2	t3
ITL _____ before Target Time	ITL at Target Time	ITL _____ after Target Time

G:

t1:

t2:

t3:

CENTRAL TARGET (CT)

IL:

A:

1.

2.

3.

4.

B:

C:

D:

E: CENTRAL TARGET (CT)

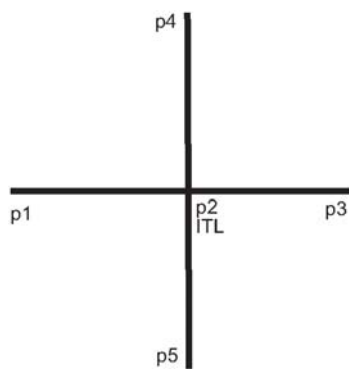
● m4 _____ m4:
(Distance) above ITL

● m3 Immediately above ITL m3:

● m2 Ideogram/Target m2:
Location (ITL)

● m1 _____ m1:
(Distance) below ITL

F: p1:



p2:

p3:

p4:

p5:

t1	t2	t3
ITL _____ before Target Time	ITL at Target Time	ITL _____ after Target Time

G:

t1:

t2:

t3:

PHASE 2

SOUNDS:

TEMPERATURES:

VISUALS:

COLORS –

LUMINOSITY –

CONTRASTS –

TASTES:

SMELLS:

DIMENSIONAL MAGNITUDES:

VERTICALS –

HORIZONTALS –

DIAGONALS –

TOPOLOGY –

MASS, DENSITY, SPACE, VOLUME –

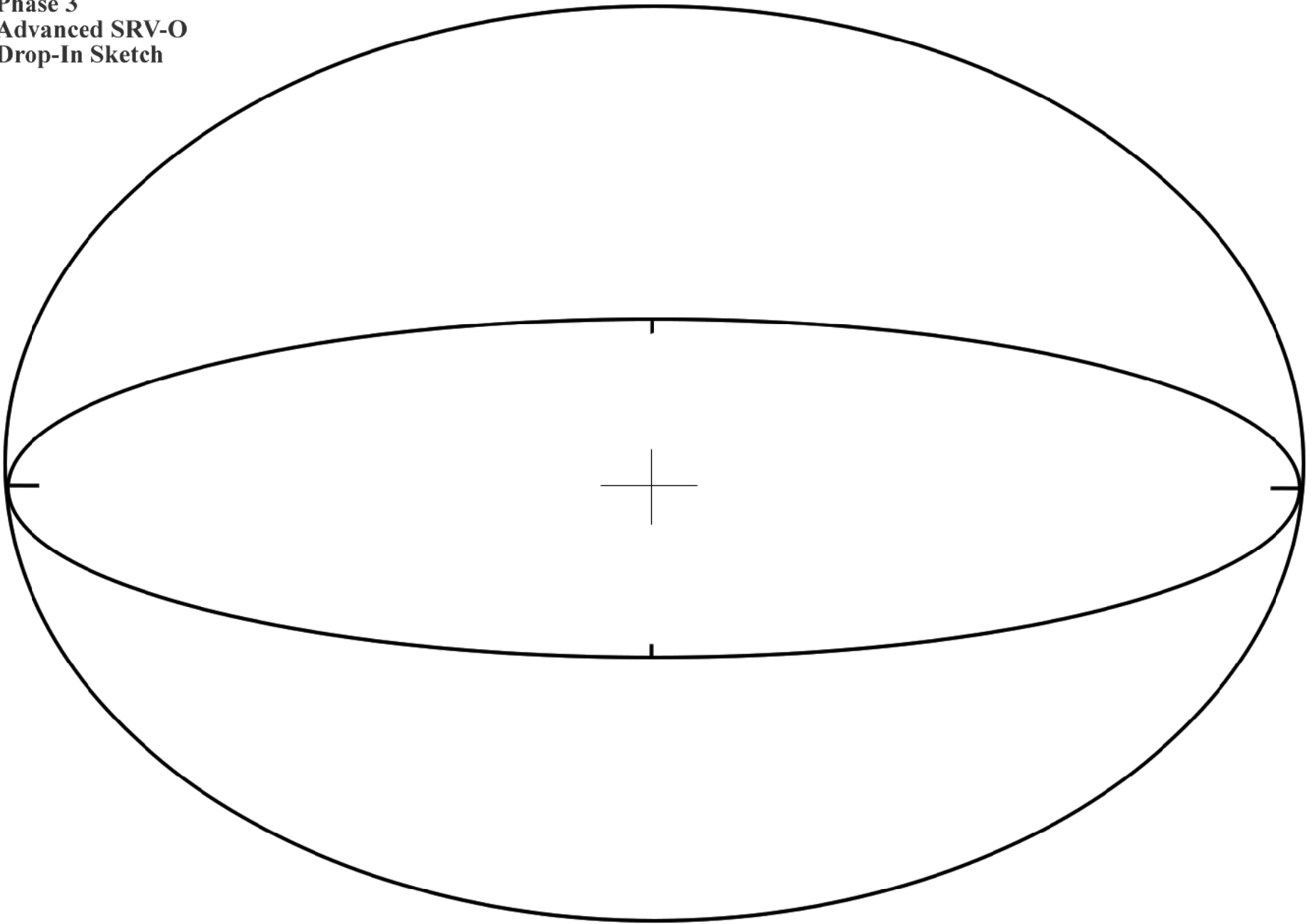
ENERGETICS –

VF -

PHASE 3 FLASH SKETCH

PHASE 3 CONSOLIDATION SKETCH

Phase 3
Advanced SRV-O
Drop-In Sketch



INTERIM SUMMARY

PHASE 4 SKETCH

PHASE 4

S/M	E/A	Sketch	Physical/Subspace			L/P	M/A	C	GD	VF-/D-
			Top	Obj	Sub					

Senses/Magnitudes

Emotionals/Ambience

Micro-sketches

Topology
Objects
Subjects

Location/Perspective

Movement/Activity

Concepts

PHASE 4

S/M	E/A	Sketch	Physical/Subspace			L/P	M/A	C	GD	VF-/D-
			Top	Obj	Sub					

PHASE 4

S/M	E/A	Sketch	Physical/Subspace			L/P	M/A	C	GD	VF-/D-
			Top	Obj	Sub					

PHASE 4

S/M	E/A	Sketch	Physical/Subspace			L/P	M/A	C	GD	VF-/D-
			Top	Obj	Sub					

SESSION SUMMARY AND COMMENTS

Edited-out data revealed after session closing:

REMOTE VIEWING SOCIETIES

by
Courtney Brown

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The traditional use of remote viewing has been to perceive physical objects, structures, individuals, groups of people, and activity. Only rarely has remote viewing attempted to explore societies or social organizations. The previously existing protocols were not designed to do this, and so even the best remote viewers were severely challenged in this regard. Since I am a social scientist by profession, naturally my interests led me to want to use remote viewing to examine politics and societies. I developed new remote-viewing protocols that directly address social and political concepts. These are called Social and Political SRV Protocols, or SPP.

Here I briefly explain how the new SPP protocols work. People should realize that our subspace minds are not limited to only describing physical information. Nothing is hidden from the human soul, even descriptive information regarding other societies. We not only can perceive places and events, we can use remote viewing to examine how entire societies operate regardless of their location, or even the time when they existed.

SPP Phase 1

SPP has five phases. It begins similarly to SRV, although pre-printed templates are used throughout all phases of SPP. Copies of these templates can be found (free) on the Internet website, www.farsight.org.

Phase 1 of SPP is called "Macro Entry." The "macro" aspect of the target is its largest population unit. For example, if the target involves a country, the macro aspect would be the overall population of that country. The goal of Phase 1 is to describe the various groups that

make up that overall population. Thus, we are “entering” the larger society and breaking it down into its sub-components, one component at a time. The choice of sub-components is often determined by the target cue (which is not shown to the viewer until after the session is completed, of course).

In Phase 1, the target coordinates are taken as usual, followed by an ideogram. The ideogram is described in the normal fashion. The viewer then probes the ideogram and declares the basic descriptors, which are typically (1) physical or subspace, and (2) beings, subjects, or animals. With SPP we are fundamentally interested in describing the characteristics of organized living entities. It is therefore important to perceive what kind of entities we are examining, and whether or not the entities are physical beings living in physical space.

The viewer then probes the ideogram again in order to determine if the distributional characteristics of the target population are at the macro, sub-macro, or micro levels. If the ideogram is describing a population at the macro level, the viewer perceives that the information associated with the ideogram is of the highest level of social aggregation relevant to the target. For example, if the target was a multi-level approach to Israeli society, the macro perception would include the intuitive sense of the entire populace, both Jewish and Palestinian.

After probing the ideogram, if the viewer perceives a sub-macro quality, this indicates that the viewer is discerning distinctions between the separate groups in the society. Returning to the example of Israeli society, this could mean that the viewer is starting to perceive the separate Jewish and Palestinian populations within the Israeli society, or perhaps the sub-populations within these larger groups. For example, among Jewish Israelis, there are a minimum of three distinct sub-populations (the Ashkanazi, Sephardim, and Falasha). Using another example, if the macro target was Belgium society, the two major sub-macro components

of that society would be the Flemish- and French-speaking populations.

If the viewer perceives a micro-distributional characteristic to the ideogram, this would indicate that the ideogram represents the smallest aggregate unit within the population that is permissible given the target qualifiers. This could be small groups within a population, or perhaps even a single individual, although this is not the typical use of the distributional ideograms.

The viewer then attempts to identify the type of distribution that is captured by the ideogram. For example, the ideogram could describe the distribution of species within a population. On the other hand, the ideogram could identify the distribution of authority, culture, ideology, political orientation, or even group fragmentation of a society.

The viewer then probes the ideogram once again to perceive the distinct social components or groups that are associated with the target. If the viewer perceives descriptive aspects of these groups, then the viewer describes all of this in Phase 1.

In the final part of Phase 1 the viewer draws a schematic diagram of the society or the social component identified by the ideogram. The various parts of this symbolic diagram can be labeled in general terms.

Phase 1 is repeated between three and five times. With each repetition, the viewer takes the coordinates, draws an ideogram, and then probes the ideogram. Usually each repetition of Phase 1 addresses a separate aspect of the target population. Thus, for example, if the macro target was Belgium and Phase 1 is repeated three times, then the first pass may identify Belgian society, the second the French-speaking sector in Belgium, and the third the Flemish-speaking sector.

Phase 2TM

Phase 2TM obtains more detailed information of the largest unit (macro) of the target population. For this reason, this phase is labeled Phase 2TM (for target macro). If the purpose of the target is to describe the society of United States, then the target macro would be the overall population of the U.S.

The viewer enters information from top to bottom, typically probing on the punctuation (often a colon) at the end of each cue, as with Phase 2 in Basic SRV. But SPP uses some other probing techniques as well, such as focus ratios.

Focus ratios identify a binary division of a target populace. A focus ratio is the relative proportion of one type of activity when compared with another. For example, the subspace/physical activity focus ratio describes how much target activity resides in the subspace arena relative to the amount that resides in the physical realm. If the target was a prayer meeting, then one would expect the subspace/physical focus ratio to be higher (reflecting more subspace activity) than if the target was a football game (assuming, of course, that people are watching the game rather than praying for a victory).

Focus ratios can be used for many purposes. In SPP their primary usages are to estimate the level of subspace (relative to physical) activity and to identify the relative usage of telepathy for communication within a population when compared with physical language.

Phase 2TM also uses a specialized technique to analyze relationships. The first instance of this technique is in probing the collective relationship between the psychology of the subspace and physical aspects of the macro target group. The relationship procedure has three columns.

The middle column is always labeled “relationship.” When examining the subspace and physical psychological relationship, the left column is labeled “subspace” while the right is labeled “physical.” The procedure begins by having the viewer probe the subspace column, and then draw an arrow to the center of the relationship column. The data that are perceived are entered into the relationship column. The viewer then probes the physical column and draws an arrow from the physicals column into the center of the relationship column. The data, as before, are entered into the relationship column. This is repeated until the flow of data subsides.

Phase 2TM also uses this technique to explore the psychological relationship between the macro and sub-macro groups. In this case, the left column is labeled “sub-macro groups” while the right is labeled “macro-society.” For example, if the macro-society was Germany during the period of the Nazis, the sub-macro groups might include Catholics, Protestants, Protestant peasants, Jews, etc. The relationship between the larger society and these groups would be perceived during column probes and subsequently entered as data in the relationship column.

The final specialized Phase 2TM procedure in need of description here is the "consciousness map." This is used to extract emotions and concepts associated with the collective consciousness of the target populace. This consciousness can have two aspects, subspace and non-subspace. “Non-subspace” is used as a label instead of “physical” since there is no need to assume a binary structure to all life. There may indeed be levels of existence within which many beings live that are not as dense or heavy as human physical reality, even though some such levels may be close to that of physical reality.

The consciousness map procedure uses both non-subspace and subspace columns separated by a circle with a dot in the middle. In each of the columns, there is a space for emotions and concepts. The viewer executes the consciousness map by probing the center of the

circle (the dot) and then drawing a line to either the emotions or concepts space under each column. The circle represents the collective consciousness of the target populace. The dot in the center of the circle locates the viewer in the center of that collective consciousness (as compared with a peripheral location, say, within a sub-macro group).

Phase 3TM

Phase 3TM is a schematic representation of the target macro. Again, the "target macro" is the widest angle perspective of the target as it is defined in the target cue. The Phase 3TM incorporates both Phase 1 and Phase 2TM data. By the time the viewer completes Phase 2TM, the viewer is beginning to have a fairly complete perspective of the larger society as defined by the target cue, as well as many of the important groups that are located within the target macro. All of this is sketched in Phase 3TM.

Schematic representations of the target often employ a circle or other representative symbols, as well as lines that connect the symbols. The viewer labels each representative symbol. Each symbol typically represents a group within the target macro. The convention is to label the various groups in the target macro as G1, G2, and G3. It is not advisable to identify more than three groups at this stage, since a remote-viewing session using the SPP protocols and three identified groups will likely take two hours to complete, which is about the maximum amount of time most people can productively spend remote viewing in one sitting. It is permissible to identify fewer than three groups.

It is often possible to understand how a society is organized by examining the schematic

representation of the various groups within it. For example, if the schematic representation of the target includes a series of concentric circles, this would indicate that the society has a central core around which all other groups are organized. On the other hand, if this schematic representation includes separate circles, none of which have the same center, then the groups may be more autonomous in their organization, and there may not even be a central core to the target macro.

Phase 4GB

Phase 4GB follows Phase 3TM, and it closely parallels the structure of Phase 2TM. The "GB" in Phase 4GB stands for "group breakdown." After the target macro is sketched in Phase 3TM, the various groups that are identified in Phase 3TM are then examined sequentially in Phase 4GB, one at a time.

In the beginning of Phase 4GB, each particular group is identified. The identifying words are those that are used to identify each group's representative symbol in Phase 3TM. When Phase 4GB is completed for one group, a new set of pages are used to initiate the same data collection process for the next group, and so on.

Each repetition of Phase 4GB ends with a summary of the data in this section labeled "Phase 4GB OPEN." These summaries act as crucial points of synthesis for the viewer. The summaries allow the viewer to tie various points together that might otherwise be left unconnected given the sequential nature of the template.

Societies are not made up of isolated and separate individuals. Wherever there are

sentient beings, they organize themselves. Groups and social structures are the natural outcome of subjects who interact with each other. These organized collectives have their own intelligence. Individuals participate in groups, and just as individuals make decisions, groups also make decisions. All of the subtleties of group intelligence are perceivable to the remote viewer. For example, the group intelligence of a riot is much different than that of a tea party. Similarly, the society of Germany under the Nazis during the 1930s is much different than Canadian society in the 1980s. The remote viewer typically perceives all of the component data for each of the various groups identified in each execution of Phase 4GB. In Phase 4GB OPEN all of the component parts can be brought together to more clearly describe the total sum of all of these parts.

Phase 5: Macro-society Developmental Trajectory

Much remote-viewing evidence suggests that time does not exist. Rather, it appears to be a limitation of perception. When we live in the physical realm, we focus our perception sequentially, and events that are in the past are available to our minds only through memory. But when we remote view, we directly witness the actual events. Thus, all events in the past, present, and future still exist, and it is our perceptual limitations that create the illusion that only the present exists.

Phase 5 contains a line that, at first glance, appears to be a timeline. But time is irrelevant here. We are not interested in measuring months, years, or days. Rather, we want to describe the flow of history for a society. Phase 5 begins with the identification of a beginning

and an end in a society's developmental history. These points are labeled A and Z. These points "bookend" the period of interest for the given society. The viewer then probes the line connecting points A and Z to determine the location of other significant points in the society's development. The viewer then enters the data for each one of these points in the appropriate spaces below the line. The viewer also describes the periods that are in between the primary defining points. These periods are identified in Phase 5 by the two boundary points surrounded by square brackets (as with [AZ]).

Silva UltraMind's
Remote Viewing and Remote Influencing:
The Next Evolution in Mind Power

Guidebook/Progress Log

With Dennis Higgins and John La Tourrette, Ph.D.

Producer: David Kuenstle

Workbook: Theresa Puskar

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Introduction

Welcome to *Silva UltraMind's Remote Viewing and Remote Influencing: The Next Evolution in Mind Power*. This guidebook/progress log has been created to assist you in further developing your remote viewing skills, along with recording any insights that you gain through the ongoing practice of these techniques.

HOW TO USE THIS PROGRAM

This program is designed to be very flexible so that you can use it in the way that suits you best. For instance, some people like to listen to all of the recordings first, and then go back and start practicing. Some like to experience the whole program and then select one specific area to work on. Some prefer to master each session step by step. All of the approaches are fine.

The most important thing to remember is that Jose Silva's techniques all work at the alpha brain wave level – it is the Alpha level that gives them their power. So you want to be sure to find your level and learn to use it with conscious awareness. You do that by practicing the Silva Centering Exercise, in Session 2.

As soon as you are able to relax physically and mentally with the Silva Centering Exercise, without falling asleep, you are ready to learn the rest of the techniques in this home study course. When you have used your mind to cause an effect in your body – to relax physically and mentally – then you are ready to start using your mind to accomplish other things.

You may feel relaxed and ready to proceed after practicing the Silva Centering Exercise just once, or you may need to practice the Centering Exercise several times in order to learn to relax physically and mentally. Keep practicing until you are able to relax. Once you have accomplished that, then continue with the rest of the program.

In the UltraMind ESP System classes, we intersperse the Silva Centering Exercise with the other conditioning cycles. That is, we do the Silva Centering Exercise, then the first Mental Projection Exercise. Then we repeat the Silva Centering Exercise before doing the next Mental Projection conditioning cycle. We continue to alternate the Silva Centering Exercise with the Mental Projection Exercises.

You can simulate the course experience by doing the same thing. After you do the exercise in Session 4, then do the Silva Centering Exercise in Session 2 again. Then proceed to Sessions 5 and 6; then practice the Silva Centering Exercise again.

If you have any questions, you can log on to the UltraMind Support Group web site: www.UltraMind.SupportGroup.ws. There you will find information to help you develop your ability, as well comments and experiences from other UltraMind students. You will also find contact information for John and Dennis, as well as other UltraMind Instructors, who will be happy to give you guidance and help.

Session 1. A New Evolution in Mind Power

In this session, Dennis Higgins and John La Tourrette, Ph.D., describe what exactly the Silva UltraMind System is, and how you are capable of accessing incredible intuitive insights and genius through its continued use. They dispel the myth that intuition is a special gift that few have, reminding you that each and every one of us has this capability. It is just a matter of developing it. The focus of this program is a technique known as remote viewing and remote influencing (the ability to see and influence things at a distance). As you learn to use the tools that are provided in this program, you will find that your life becomes enriched with experiences beyond your wildest dreams!

1. Have you had any intuitive experiences to date? If so, describe them in your journal.
2. Are you familiar with remote viewing and remote influencing? How might you use these techniques to further enhance your life?

Session 2. The Silva Centering Exercise

John guides you through the Silva Centering Exercise in this session.

3. Be sure to set your intention. What do you wish to gain by mastering this technique?
4. Practice this Silva Centering Exercise and track your progress in the Exercise Tracking Journal at the back of this guidebook.

Session 3. Laws of Programming and the Mental Video

In this session, Dennis and John stress the importance of choosing goals that are plausible and possible. To choose goals that are too grand to start with, may be an unconscious means that you have of sabotaging yourself. They also stress the importance of using these techniques to improve not only your life, but the lives of others as well. When you focus your energy and intention on making this planet a better place to live, you benefit all. Keep in mind that your intentions must be for the highest good of all concerned, and the solution must help at least two or more people.

5. Dennis and John assert that these techniques only work when your intentions are for the good of all concerned and that the solution must assist two or more people in their lives. How might you most wish to influence others in the world?
6. How do you currently communicate with the higher intelligence? If you do not, try to reflect on why. Write out any new commitment that you will make to connect with the higher intelligence, ideally through the techniques outlined in this program.

Session 4. The Mental Video Exercise

In this session, John guides you through the Mental Video Exercise.

7. Be sure to set your intention. What do you wish to gain by mastering this technique?
8. Practice this Silva Centering Exercise and track your progress in the Exercise Tracking Journal at the back of this guidebook.

Session 5. Remote Influencing in Healing

Dennis explains the Three Scenes Technique and how it can be used to remote heal others in this session. He shares a powerful healing story about his father as an example. The visual components of the eyes are discussed, along with some ways to alleviate stress and detect your own health situations. He also explains how this technique may be used to assist someone who is supposed to cross over. This session ends with varying examples of the Three Scenes Technique and how you might best apply them in your life.

9. After listening to the description of the Three Scenes Technique, how might you best use it to influence your life and the lives of those around you?
10. Make note of the visual components of the eyes that are discussed in this session. To gain a greater understanding of how your mind works track where you most often plant your gaze .

Session 6. The Three Scenes Technique Mental Training Exercise

In this session, John guides you through the Three Scenes Technique Mental Training Exercise.

11. Be sure to set your intention. What do you wish to gain by mastering this technique?
12. Practice this Silva Centering Exercise and track your progress in the Exercise Tracking Journal at the back of this guidebook.

Session 7. Remote Viewing and Visual Enhancement

You are introduced to the practices of Remote Viewing and Visual Enhancement in this session. Dennis describes how you can learn to use more of your mind, and in a special way. He discusses the myriad uses that you can apply the remote viewing technique to in your life. John encourages you to take note of all your senses beyond your sight as you practice this technique. Above and beyond all else, John reminds you that it is ultimately imperative that you trust your own feelings as you explore the vastness of this world of possibilities.

13. Have you ever had a personal experience with remote viewing? Do you struggle to believe in this technique? If so, list any blocks that you may have.

14. It is very important that you trust your own feelings as you venture into the world of intuition. How much do you trust your own feelings? How can you strengthen that trust?

Session 8. The Visualization Enhancement Exercise

John guides you through the Visualization Enhancement Exercise in this session.

15. Be sure to set your intention. What do you wish to gain by mastering this technique?
16. Practice this Silva Centering Exercise and track your progress in the Exercise Tracking Journal at the back of this guidebook.

Session 9. Remote Viewing/Remote Influence in Your Business and Career

You can use the remote viewing/remote influencing technique to enhance many aspects of your business life. In this session, Dennis and John describe how remote viewing and remote influencing can be used in business. Examples they cite are these: Using remote influence when purchasing, when interviewing for a job, in sales, and in just about any area of business that you find yourself in. They explain the infinite power in being able to read the concerns of your client and subsequently meeting their needs.

17. What are some of the recurring stumbling blocks that you find yourself faced with in your business?
18. How might you use this technique to turn these blocks into opportunities?

Session 10. The UltraMind Remote Viewing Exercise

In this session, John guides you through the Silva UltraMind Remote Viewing Exercise.

19. Be sure to set your intention. What do you wish to gain by mastering this technique?
20. Practice this Silva Centering Exercise and track your progress in the Exercise Tracking Journal at the back of this guidebook.

Session 11. Remote Viewing/ Remote Influence in Relationships

It is fundamental that you understand life from the perspective of those you are in relationship with. Understanding your motives in the relationship, along with the point of view of the other individual, will greatly enhance your ability to connect with them on a much deeper level. In this session, Dennis and John discuss how remote viewing and remote influencing can assist you in attracting more love into your life, along with repelling negative energy. They describe how this technique can be used with partners and family members (especially children).

21. Joyful relationships are key in experiencing a fulfilling life. Which relationships in your life would you like to enhance and why?
22. John explains how this technique may be used to protect yourself from the negative thoughts of others. How might you apply this technique to your life? Are there any individuals that you sense are projecting negative thoughts at you? If so, practice this technique as suggested to ward off any negative energy.

Session 12. The Remote Viewing for Relationships Exercise

John guides you through the Remote Viewing for Relationships Exercise in this session.

23. Be sure to set your intention. What do you wish to gain by mastering this technique?
24. Practice this Silva Centering Exercise and track your progress in the Exercise Tracking Journal at the back of this guidebook.

Session 13. Silva Principles for Abundance

Jose Silva's thoughts on abundance are very contrary to the belief system that most of us "react" to in our lives. In this session, Dennis and John provide you with the details of how Jose views abundance from the inside out. They explain how the law of attraction draws abundance to you naturally and with great ease. You are reminded that anything is possible in the world of the higher intelligence, and, in fact, that you are already abundant. You simply need to practice these techniques and reprogram your current belief system.

25. Dennis and John suggest that you approach the subject of acquiring abundance in your life from the inside out. What are you currently doing that is trying to "force" abundance into your life?
26. If you were to gain greater abundance in your life, how could you use it to serve others in the world?

Session 14. The Remote Viewing for Business Abundance Exercise

In this session, John guides you through the Remote Viewing for Business Abundance Exercise.

27. Be sure to set your intention. What do you wish to gain by mastering this technique?
28. Practice this Silva Centering Exercise and track your progress in the Exercise Tracking Journal at the back of this guidebook.

Session 15. Discovering Your True Purpose from the Higher Intelligence

As this session opens, Dennis challenges us on what we perceive to be our true purpose in life. Too often we equate it with money. He reminds us that how we experience our lives is ultimately based on our point of view. Citing an example of a man who is tired of receiving peanut butter and jam sandwiches for lunch every day, he articulates that WE are responsible for making our lunch. WE are responsible for creating our lives. John then takes you through the Mental Video Technique so that you can apply the laws of programming to your purpose and gain a view of the big picture for your life. Your job then is simply to communicate your intentions to the higher intelligence and keep a watchful eye for clues that will lead you to that purpose.

29. Dennis asserts that it is imperative that you learn to go inside yourself and communicate with the higher intelligence. He suggests that you send messages through the delta doorway to the higher intelligence. What messages do you feel need to be sent to the higher intelligence both in your life and in the world around you? List them, then act upon each with the techniques provided.
30. To assist you in discovering your true purpose, reflect on your life from your childhood onward, and make a list of the areas of interest that you have been drawn to in your life.

Session 16. The Guidance for Purpose in Life Exercise

It is fundamental that you have a clear picture of what your true purpose is in life. To assist you in discovering what that purpose is, John guides you through the Guidance for Purpose in Life Exercise.

31. Be sure to set your intention. What do you wish to gain by mastering this technique?
32. Practice this Silva Centering Exercise and track your progress in the Exercise Tracking Journal at the back of this guidebook.

Goal Setting Checklist

In the space provided below, write out any goals that you would like to fulfill in your life. Remember that they should align with good intentions for all involved and they should enhance the lives of two or more individuals. As you practice the techniques outlined in this program, be sure to check off each goal as you achieve it.

Career

- ☐
- ☐
- ☐
- ☐
- ☐

Relationships

- ☐
- ☐
- ☐
- ☐
- ☐

Spirituality

- ☐
- ☐
- ☐
- ☐
- ☐

Health/Fitness

- ☐
- ☐
- ☐
- ☐
- ☐

Intuition

- ☐
- ☐
- ☐
- ☐
- ☐

Other

- ☐
- ☐
- ☐
- ☐
- ☐

Exercise Tracking Journal

In this program, Dennis and John have guided you through the following exercises:

- ☐ The Silva Centering Exercise
- ☐ The Mental Video Exercise
- ☐ The Three Scenes Technique Mental Training Exercise
- ☐ The Visualization Enhancement Exercise
- ☐ The UltraMind Remote Viewing Exercise
- ☐ The Remote Viewing for Relationships Exercise
- ☐ The Remote Viewing for Business Abundance Exercise
- ☐ The Guidance for Purpose in Life Exercise

In the space provided throughout the following pages, document and track the times that you do each exercise, what you experienced during the exercise, and any pertinent successes or outcomes in response to doing the exercise.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Successes and Gratitude Log

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Successes and Gratitude Log

[illegible]

Successes and Gratitude Log

[illegible]

Notes

[illegible]

Notes

[illegible]

Notes

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Notes

[illegible]

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For Further Assistance:

If you would like further assistance on how to use the techniques provided in this program, or additional information on Jose Silva's UltraMind Remote Viewing and Remote Influencing system, you may contact the following:

Avlis Publishing, LLC
P.O. Box 901
Round Rock, TX 78680
Phone: 1-800-579-4108 or 512-762-2358
E-mail: avlis@avlispub.com

For more information and for stories by and about John, Dennis, and Jose Silva, you are invited to visit the UltraMind web site:

www.UltraMind.ws

To contact John or Dennis, or to find an UltraMind Instructor in your area, please visit the UltraMind Directory web site:

www.Directory.UltraMind.ws

Also visit the UltraMind Alumni Association at the UltraMind Support Group web site, where you can network with others who are using Jose Silva's UltraMind ESP System:

www.UltraMind.SupportGroup.ws

Enhance Your Audio Library with These Great Titles from Nightingale-Conant!

The Silva UltraMind ESP System

By Michael Wickett, Ed Bernd, Jr., Jose Luis Romero and JoNell Monaco Lytle
21670A / 21670CD

The Tao of Abundance:

Eight Ancient Principles for Abundant Living
By Laurence G. Boldt
22070A / 22070CD

Creating Miracles Every Day:

How to Turn Ordinary Moments into Extraordinary Experiences
By Richard Carlson, Ph.D.
19110A / 19110CD

Change Your Beliefs, Change Your Life:

How to Take Control, Break Old Habits, and Live the Life You Deserve
By Nick Hall, Ph.D.
20971A / 20970CD

Solomon's Treasures:

Strategies for Wealth and Happiness from the Richest Man Who Ever Lived
By Steven K. Scott
23200A / 23200CD

Energy Healing:

An Intimate Conversational Journey into Healing Wisdom
By Rahul Patel
21300A / 21300C

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Introduction:

This document was found on 2.2.2007 by myself whilst reorganising the Stargate archives document by document into chronological order. For me as a student of CRV it's both a thing of beauty and also a historical footnote to all the rumours I have followed for the last nine years of mythical advanced stages past the Ingo six stage CRV process.

Those of you who know CRV or have tried it in the past with the previous manual I would say you should find this easier going. It has sketches and diagrams to each stage of the CRV process, a real CRV session and a full breakdown of key stages like the Ideogram process and the tricky stage 5.

The gem in the crown of this document is the hypothetical thinking of stages 7-11 to advance the CRV stages - and boy these look amazing!

I have spoken to Paul Smith, PJ and other RV experts on the authorship of this doc and it looks like it's probably Tom McNear, who wrote this at the end of 3.5yrs CRV training under Ingo. It's likely that this earlier document then formed the basis for the current manual in the public domain.

I personally like the flow of this earlier document, it reads easier and the diagrams and examples really help the education. What really sells the method is the stage5 detail and breakdown of the data and whoa you sure can get allot of relevant data as you will see.

Like the current manual it probably was not intended to be used as a training manual or final guide to Ingo's six stage method but as a document that captured the method as Ingo taught it for use an evaluation. So its still not going to be the best way to learn RV, but it should give you some real pointers on a methodology that works for some.

All the best...

Daz Smith
4.2.2007
Darry@net-hed.com

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WORKING PAPER

COORDINATE REMOTE VIEWING
STAGES I-VI AND BEYOND
FEBRUARY 1985

SG1I



PROJECT OFFICER

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CHAPTER ONE INTRODUCTION

The purpose of this document is to provide an overview of Coordinate Remote Viewing (CRV) Training Stages I through VI. CRV is the process by which a person is capable of "perceiving" information concerning a site remote from him in location and/or time given only the geographic coordinates of that location. It will provide the basics that have been learned in the past three years of training. One cannot expect to learn RV simply by reading this document. CRV must be learned by doing. Terms used in this paper peculiar to the RV process are defined in appendix A.

Stage	Example
I Major gestalt	Land surrounded by water, an island
II Sensory contact	Cold sensation, wind-swept feeling
III Dimension, motion, mobility	Rising up, panoramic view, island outline
IV General qualitative analytical aspects	Scientific research, live organisms
V Specific analytical aspects (by interrogating signal line)	Biological warfare (BW) preparation site
VI Three-dimensional contact, modeling	Layouts, details, further analytical contact
.	.
.	.
.	.

UNCLASSIFIED

FIGURE 1 (Chart listing basics of S-I through S-VI)

CRV has been divided into discrete achievable levels called stages. Training is presented in these Stages. (See Figure 1) Each Stage is a natural progression, building on the information received from the previous Stage. These stages are tutored in order, with presentation of theory followed by a series of practical exercises taking a few weeks per stage. To learn to RV the trainee must do practical exercises in each Stage until a level of proficiency is reached. Only then can he proceed to the subsequent Stage.

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The key to the lower stages of the RV process is the recognition that the major problem in attempts to remote view is the desire to visualize the site. When the viewer attempts to visualize the site he usually stimulates memory and imagination. As the viewer becomes aware of the first few data bits, there appears to be a largely spontaneous and undisciplined attempt to extrapolate and "fill in the blanks." This is presumably driven by a need to resolve the ambiguity associated with the fragmentary nature of the emerging perception (see glossary). The result is a premature internal analysis and interpretation on the part of the remote viewer. (For example, an impression of an island is immediately interpreted as Hawaii.) This is called Analytical Overlay (AOL) (see glossary).

Investigation of these overlay patterns by SRI-International led to the model of RV functioning shown in figure 2

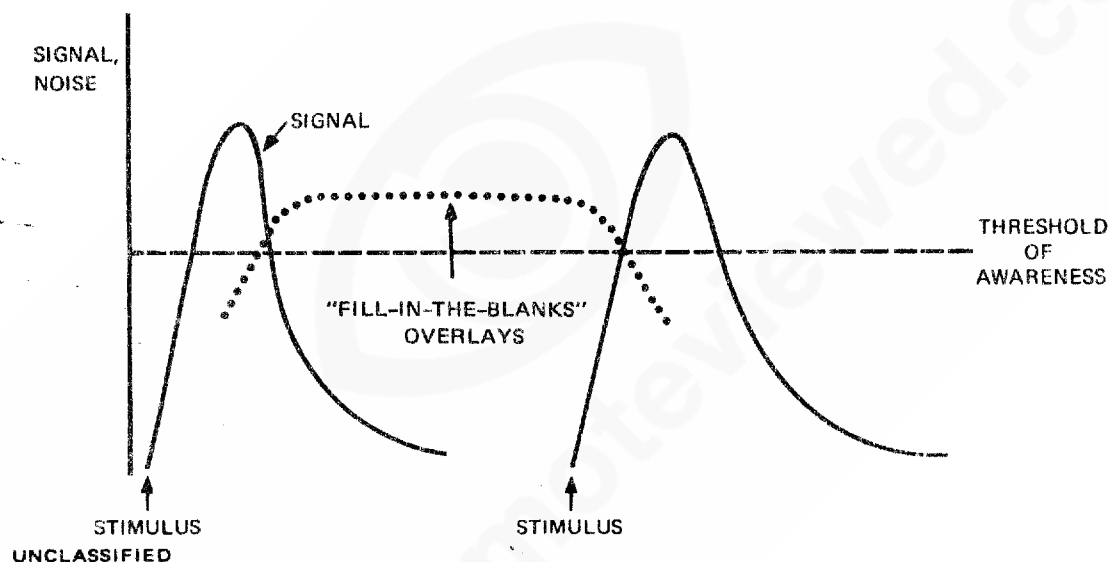


FIGURE 2 (Schematic representation of remote viewer response to CRV situation)

Upon receiving the stimulus, or coordinates the psychic signal reaches the threshold of awareness, the point where the signal begins to be perceptible. When the signal impacts on this threshold it is perceived by the viewer momentarily. As this signal fades away the viewer, using the first few data bits received from the initial signal, draws on memory or imagination to "create a picture" of the site. This "picture" is created from too few data bits and consequently bears little resemblance to the actual site. This is called fill-in-the-blanks overlays on the above figure. Success in handling this complex process requires the viewer to "grab" incoming data bits while simultaneously attempting to control the overlays. Stage I and Stage II training is designed to deal with this problem.

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Observation of the training program indicates that remote viewing is a learnable skill. Specifically, it appears that a viewer trained in this CRV technique can be expected to exhibit a performance curve as depicted in figure 3.

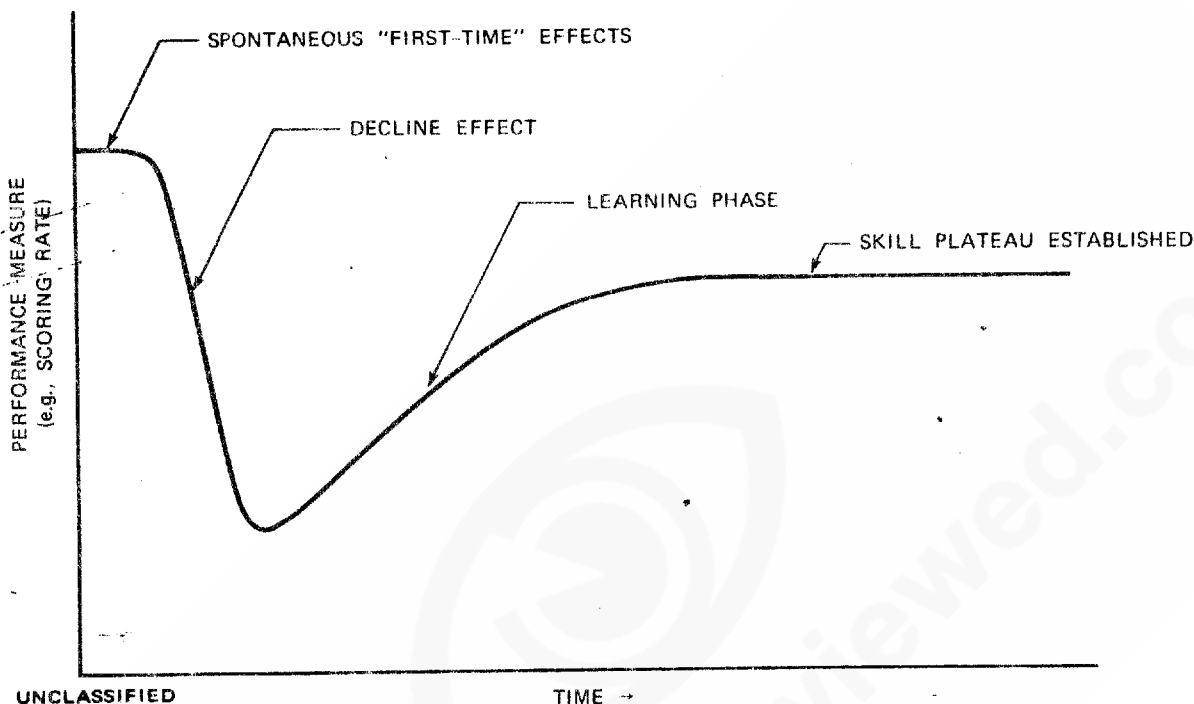


FIGURE 3 (Idealized performance-over-time curve)

After being exposed to the basic concepts of the training program, the viewer typically exhibits a few sessions of very-high quality. This is known as the "first-time effect." This quality cannot be maintained and is followed by dropping to a very low level of performance. At this point learning begins. As learning takes place, the session quality improves. Improvement continues until a plateau is reached. When this plateau is maintained for five to six consecutive sessions it is time to commence training in the next Stage.

As indicated earlier, the CRV training procedure is structured to proceed through a series of stages hypothesized to correspond to stages of increased contact with the site. These stages are tutored in order, with presentation of theory followed by a series of practical exercises taking a few weeks per stage. The viewer progresses through the stages, concentrating only on the elements to be mastered in each stage before proceeding to the next. The trainee should not be given information on stages beyond the specific stage in which he is being trained. This would challenge the trainee to progress too rapidly. Without a thorough understanding of each stage, progress into successive stages becomes very difficult.

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The time required per stage is only an estimate. Training continues until the appropriate plateau is reached. The exact number of sessions is dependent on the needs of the specific viewer trainee. The quantity of sessions a trainee requires to complete a particular stage is not necessarily indicative of the his potential as a viewer. Individual differences in a trainee may impede progress in one stage while it may enhance training in other stages.

In developing this CRV training program, it was found that an experienced viewer applying the proper techniques tends to contact the site in sequential stages. The contents of these stages are shown in figure 1, and the techniques employed are described below.

STAGE I MAJOR GESTALT In Stage I the viewer is trained to provide a quick-reaction response to the reading of geographic coordinates by the interviewer. The coordinates are expressed in degrees, minutes, and seconds when possible. The response takes the form of an immediate, primitive "squiggle" on paper. This "squiggle" is known as an ideogram. The ideogram captures the overall feeling/motion of the gestalt of the site (e.g., fluid/wavy for water). This response is kinesthetic and not visual. In Stage I visual images are noted and labeled as AOL.

STAGE II SENSORY CONTACT In Stage II the viewer is trained to become sensitive to sensations associated with the site. These sensations concern sounds, smells, tastes, textures, temperatures, and energies at the site. Although colors are perceivable, Stage II signals are essentially nonvisual in nature. As in Stage I, visual images are noted and declared as AOL.

STAGE III DIMENSION, MOTION, AND MOBILITY In Stages I and II, data typically appear to emerge as fragmented data bits. In Stage III we observe the emergence of a broader concept of the site. With Stage I and II data forming a foundation, more detailed data and dimensional aspects such as length, height, and distances, begin to appear. This increased contact is known as a "widening of the aperture". At this point contact with the site appears sufficiently strengthened that the viewer begins to have an overall appreciation of the site as a whole. This is known as an "aesthetic impact". After the viewer experiences an "aesthetic impact" the urge to draw the site begins. These drawings are expressed in the form of sketches, trackers (outlines of the general configuration of the site), and additional spontaneous ideograms. The final product of Stage I through Stage III training is the recognition of the overall gestalt and physical configuration of the site.

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STAGE IV GENERAL QUALITATIVE ANALYTICAL ASPECTS Because of the increased site contact that occurs in Stage III, in Stage IV data of an analytical nature begin to emerge. Contained in Stage IV data are elements that go beyond normal observational concepts. The ambience of the site such as military, religious, technical, or educational, can be expressed in Stage IV. Cultural factors such as Soviet, Muslim, or Arabic, and functional indicators such as power generation, BW research, or human research, can also be reported accurately in Stage IV. Stage IV is therefore the point where the viewer begins to become operational.

STAGE V SPECIFIC ANALYTICAL ASPECTS BY INTERROGATING THE SIGNAL LINE Many complex bits of data are produced during Stage IV. If during Stage IV the viewer attempts to probe or question the significance of this data it usually results in the production of AOL. The analytic functions of the viewer "try too hard" and fill in with logical but incorrect data. In Stage V however, special techniques are used to produce the more detailed information without triggering AOL.

STAGE VI THREE DIMENSIONAL CONTACT AND MODELING In Stage VI the viewer uses various materials to produce three dimensional representations of the site or specific elements at the site location. Materials such as clay, cardboard, and poster paper can be used to produce models of the specific structure at the site as well as the general configuration of the surrounding area. This construction is done with "feeling". The use of these materials is not simply an attempt to render a more exact representation of the site than can be done verbally, or by means of drawing. The kinesthetic activity appears to both quench AOL formation associated with purely cerebral processes, and to act as a trigger to produce further analytical content of the site, even concerning aspects not being specifically addressed by the modeling.

Detailed information concerning these training stages is included in the following chapters. Additionally, hypothesized subsequent stages are discussed in chapter 10.

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IDEOGRAMS

An ideogram is the kinesthetic response of the viewer to his perception of the site. Ideograms are the basis for the CRV training program. Ideograms are taught to the trainee in Stage I. Without mastering the ideogramic process the trainee cannot proceed to subsequent stages. The ideogram is the foundation for all other stages in CRV.

In CRV ideograms are produced in response to the reading of the coordinate of the site. This ideogram is produced as the viewer comes into contact with the signal line. The ideogram is composed of three portions:

- a. the ideogram
- b. A.-the feeling/motion
- c. B.-the automatic analytical response

The ideogram is expressed as a "squiggle" on paper. It is produced by a spontaneous reaction of the viewer to the geographic coordinate of the site.

The viewer writes the coordinate which is spoken to him by the monitor. When this is completed he places his pen point on the paper keeping his arm relaxed so that when the unconscious, almost imperceptible, response is experienced the pen will produce a mark on the paper. This mark is the ideogram.

The second portion of the ideogram is the feeling/motion. The feeling/motion incorporates two parts. The feeling that the viewer is experiencing while he is drawing the ideogram and the motion that the pen makes as the ideogram is being produced. There is no single word in the English language which means both feeling and motion hence the phrase feeling/motion.

The feeling expresses the basic feeling the viewer would feel if he were actually at the site. Examples of this are: hard, fluid, manmade, smooth, etc. There are five basic categories of feelings. These are: solid, liquid, airiness, energy, and temperature (also a Stage II).

The motion expresses the movement of the pen as the ideogram is being produced. Examples of this are: erratic, wavy, up, down, across, etc.

It is important that the ideogram only be expressed in terms of the feeling/motion and not in terms of its visual appearance. Do not look at the ideogram and expect to see something in it. This will lead to an AOL-DRIVE (see glossary).

The feeling/motion is expressed on paper as an A- (example: A-rising solid). This A- is on the right-central portion of the paper (see example).

The final portion of the ideogram is the automatic analytical response. This is the analytical response the viewer has while or immediately after drawing the ideogram (example: land, water, building, etc.). These responses should be very

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general and immediate. The viewer should not "think" about producing a response. If it is not truly automatic then the viewer should simply state that there is no response. It is completely acceptable not to produce an automatic analytical response.

The automatic analytical response is expressed as a B- (example: B-land). This B- should be immediately below the A-. If the viewer has no response, he should verbalize, "no B", and write B- —.

There are four types of ideograms:

- a. single
- b. double
- c. composite
- d. multiple

A single ideogram is a one-line drawing which expresses one idea. A single ideogram should have one A- and one B-.



A-up sharp down
B-mountain

The double ideogram is a drawing of two similar lines that represent one idea which may have as many as five different parts. It may require as many as five different A's and B's.



A-shifty solid
B-land

A-flowing fluid
B-water

A-hard solid
B-rock

The composite ideogram is a drawing of three or more identical or similar lines that represent one idea. A composite ideogram should have only one A and B.



A-flowing fluid
B-waterfall

Multiple ideograms are a combination of lines which represent any number of ideas. One A- and B- is required for each idea the multiple ideogram expresses.



A-up hard down
B-mountain

A-flowing fluid
B-river

A-circling fluid
B-lake

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This basic understanding of ideograms is necessary before proceeding to the following chapters. Chapters 3 through 8 discuss the six Stage CRV process in detail. Chapter nine provides an example of a completed CRV training session.

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CHAPTER 3
STAGE I
MAJOR GESTALT

Stage I is the most important stage in the CRV training program. Stage I is also the most difficult to train. Stage I is the basis for the entire CRV process.

In chapter 2 we discussed Ideograms and how they are formed. The ideogram initially appears to provide little data. However, with more detailed inspection one finds the ideogram possesses all the basic information necessary to proceed on to the operational data that we require. This information is contained in the feeling/motion of the ideogram.

In teaching CRV we are not teaching the trainee to be psychic. We are not teaching him to receive the signal. We are teaching him the proper format to be used in objectifying the data he perceives upon receiving the coordinate. This is known as the session "Structure". In this CRV technology we believe that as long as the viewer maintains proper control of his structure the data can be considered generally correct. It must be stressed to the viewer at all times that only by monitoring his structure can he know the value or correctness of the data he is producing. The best results are produced when the viewer ignores the content of the data and concentrates on the structure. This structure is always controlled by the viewer.

The following information concerning session structure is an integral part of Stage I. Structure and Stage I must be taught concurrently, hence a large portion of this chapter is devoted to structure. However, the structure learned in Stage I is used through out the CRV process.

Structure is broken into two areas:

The interaction of the interviewer and viewer.

The proper sequences of steps taken by the viewer to grasp the ideograms and objectify the data.

The interaction of the interviewer and viewer should be kept to a minimum to prevent inadvertent cuing or extemporaneous stimulus which might interfere with the viewer's ability to retrieve and objectify the signal. In objectifying the signal the viewer expresses, on paper, the perceptions or processes taking place in his head. All superfluous talking should be saved for the completion of the session. The date/time, coordinates or alternate cuing data, and specific feedback statements are the only inputs the monitor should make during the conduct of the session.

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There are three classes of CRV sessions. These classes deal with the feed-back given or not given to the viewer during the session. These three classes: A, B, and C, are discussed below.

(U) PROTOCOLS

Class C
<ul style="list-style-type: none">• Used in training sessions• Monitor is knowledgeable of the site; therefore session carried out under nonblind conditions.• Intrasection feedback given to facilitate learning process.• Session results do not stand alone as proof-of-principle because of cueing possibilities.• Evaluation of RV results inapplicable; performance curve measures, e.g., number of coordinate iterations required, only.
Class B
<ul style="list-style-type: none">• Used in confirmation, evaluation.• Monitor is blind to site.• Feedback given only post-session.• Statistical techniques applicable to RV accuracy assessment.
Class A
<ul style="list-style-type: none">• Used in operational RV, simulations.• Monitor is blind in majority of cases; nonblind analysts or observers occasionally present.• Feedback conditions variable, depending on task requirements.• Evaluation techniques as determined by user.

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The majority of the training sessions are Class C, with feedback. It is during training the viewer trainee must learn to differentiate between the emerging signal and AOL. This is done by immediate feedback during training.

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To begin a session in Stage I the viewer trainee writes his name, location, and interviewers' name on the upper right corner of the paper. When this is complete the interviewer states the date/time group and the viewer writes this below the other information. This administrative data objectifies, in the mind of the viewer, the conditions (date, time, and location) for the beginning of the session. The coordinates objectify the specific site for that session. The viewers job is to, through proper structure control, describe the objects and activities at that site.

After this is accomplished the viewer momentarily checks himself for any problems, physical or emotional, which might interfere with his ability to RV. These inhibiting factors are called personal inclemencies (PI). All PI should be declared and objectified by writing it across the top of the page (example: PI- experiencing back pain). When problems are being experienced with bodily functions, the mind is preoccupied and the viewer cannot give his complete attention to the task at hand. If the PI is such that it may cause too much attenuation of the signal, then, if possible, the session should be aborted. When the PI is no longer a factor then the session can be attempted.

When the viewer feels confident and ready to grasp the signal he places his pen on the paper in the appropriate place for the coordinates. Upon seeing this, the monitor reads the coordinates slowly to the viewer who writes them.

Immediately after writing the coordinates, the signal will present itself in the form of an ideogram. The A-(feeling/motion) for each part of the ideogram is stated orally to the interviewer as it is objectified on the paper. The B-(automatic analytical response), if present, is also declared both orally and in writing. If no B- is present, this too should be declared. This is considered a completed Stage I sequence. Ideally the ideogram and the A- produce a B- ($I+A=B$). The coordinates may be restated any number of times, at the viewers discretion. After an I, A, B sequence is completed, the next reading of the coordinate should produce a different, more detailed, ideogram. Only after the I, A, B sequence is properly completed, however, will this new ideogram come. If during this process the same ideogram is produced with each iteration of the coordinate it indicates the ideogram has been incompletely or incorrectly interpreted. This means the viewer must take more care in producing the A-(feeling /motion). Often after the A- has been thoroughly expressed the viewer will be able to provide a B-. Once the ideogram has been correctly interpreted the next ideogram will present itself.

Ideograms come in sequential order from the main gestalt of the site to the smaller details. When an ideogram is correctly and completely interpreted another will present itself offering more information about the site.

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The example below indicates the proper Stage I format and is considered a completed Stage I session.

VIEWER NAME
FT MEADE
INTERVIEWER NAME
DATE/TIME GROUP

37°43'17.2" N
122°42'11.8" E



A-rising hard
B-mountain

Site End Time

Each consecutive entry on the paper is entered below the previous entry. This provides a chronological history of the data. If, during the session it is noted that the viewer is out of structure, this chronological history will allow him to review the data and to correct the structure. At the conclusion of the session, an analyst, by reviewing the session structure, can know the reliability of the data.

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During Class C (training) sessions the interviewer will provide the viewer with immediate feed-back for each element of data the viewer provides. This feed-back, in order to prevent inadvertent cuing, is in the form of very specific statements. These statements and their definitions follow:

Site (S) This indicates the site has been correctly named for the specific stage being trained (manmade structure for Stage I, bridge for Stage III). Site indicates that the session is completed.

Correct (C) This indicates that the information is correct in context with the site location, but is not sufficient to end the session.

Probably Correct (PC) This statement means that the interviewer, due to limited feed-back materials, while not sure, believes that the information provided is correct.

Near (N) This indicates that the information provided is not an element of the specific site, but is correct for the immediate surrounding area.

Can't Feed-back (CFB) This statement indicates that, due to limited feed-back materials, the interviewer cannot make a judgment as to the correctness of the data. It means neither correct nor incorrect.

Negative feed-back is not given. When the viewer incorrectly states an element of information no feed-back is given.

During the session the viewer writes the abbreviation (see above) of the feed-back next to the data. This allows the viewer, during training, to review the correct elements and produce a summary which describes the site. The session continues, during training, until the interviewer responds with the feed-back of Site.

At any time during the session or upon completion of the session, the viewer can complete a summary of the information he has produced. This often is helpful in creating a "picture" of the site in the mind of the viewer. During all sessions beyond Stage IV, and for all operational sessions a summary should be included at the end. This summary should be written in the words of the viewer and should include all data which was produced during the session.

When the viewer provides the required detail for the session to be considered complete the interviewer will indicate this by feeding back, site, end. The viewer objectifies this on the paper below the last entry on the paper. When this is complete the interviewer states the time for the completion of the session and this, too, is written by the viewer.

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To this point we have discussed the ideal session, but what happens when things don't go ideally? We have a method for handling that too. When things are going well we keep working, but when they aren't we take breaks.

There are specific types of breaks and appropriate times to take them. When a break is taken the viewer objectifies the type of break on the paper and orally. The reason the viewer called the break is also stated and written. The brakes and when to use them follows:

Break A break can be taken anytime the viewer feels the need. This break should not be taken, however, when the signal is flowing smoothly. If the break is going to be more than a pause this should be indicated (example: 5 minute break). If the break is an extended break the ending time should be annotated on the paper and the resume date/time should be entered (example: Resume-date/time).

Miss Break A miss break is taken anytime the viewer misses the ideogram after the presentation of the coordinates. A miss break can also be taken if the viewer misses the feeling and/or the motion. The miss break is beneficial in that it tells the system that the signal was missed and to stop looking for it. If this is not done the brain will produce an AOL rather than admit it missed it. After a moments pause the viewer should retake the coordinates and proceed. Any number of miss breaks can be called. There is no shame in missing the signal, the shame is in not calling the break and allowing AOL to be produced.

AOL Break An AOL break is called any time the viewer realizes he has received an AOL. The viewer should call an AOL Break and objectify the AOL (example: AOL Break- Devil's Tower). This break acknowledges that it was an AOL and objectifies it to clear it from the system. The viewer should remain on break until the AOL "goes away". This may take a few seconds or a few minutes. There^{are} times, however, the AOL may linger and consequently an extended break may be appropriate. AOL are recognized by three methods: ✓ Connected

If the signal becomes a bright, motionless, visual image it is considered an AOL.

If the data is qualified it is considered an AOL. Statements such as: it is like..., I think it's..., or maybe it's..., are all AOL. It is also considered an AOL if there is a stutter, pause, or hesitation accompanying the data.

If the statement is totally unjustified by the previous data it is considered an AOL. An example is if the viewer has an A- of rising hard and calls the site water.

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AOL Drive Break (AOL-D break) An AOL-D break is similar to an AOL break except that an AOL-D indicates that the viewer did not call an AOL break in time and has been working with an AOL. This AOL is "driving" the system, hence the name. When the viewer realizes he is operating with a AOL-D he must go back in his data and locate the AOL, declare it, and break it from the system. All data from that point is suspect and should not be relied upon. With an AOL-D a longer break is usually required.

Bi-location Break (BILO Break) To properly RV a site the viewer must be bi-located, that is, he must have his perceptions at the site while still occupying physical space in the viewing room. When the viewer realizes he is not maintaining this bi-location he must call a BILO Break. If the viewer is too much in the viewing room, as evidenced by chit-chat with the interviewer, he will not be perceiving much data from the site. Conversely if he is too into the site, as evidenced by long periods of silence, he will be perceiving the data but he won't be reporting it. After a momentary break the viewer should pick up where he left off.

Too Much Break (TM Break) A TM Break is called when the viewer receives too much data to debrief. If he tries to work through it a confusion will result. After a short break the viewer should continue from where he left off.

Confusion Break (CONF Break) A CONF Break is called anytime the viewer is confused. Without acknowledging this confusion the viewer may incorporate the confusion into the session. The viewer should declare the confusion and objectify it so it can be removed from the system. A break should be taken until the confusion is gone.

By the use of appropriate breaks the viewer is able to control his structure. As we have stated earlier, it is the control of structure that we are actually teaching.

Stage I is taught in two phases. Stage I, phase I uses coordinates that represent only one large gestalt. Examples of this are large mountain ranges, large cities, and coordinates in the middle of the ocean. Stage I phase II are more detailed sites such as rivers through mountain ranges, cities on the ocean, or small islands.

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CHAPTER 4
STAGE II
SENSORY CONTACT

In Stage I, the signal line is noticeably of brief duration and extremely narrow in aperture. As the viewer continues in contact with the signal line, however, the aperture widens somewhat, and a broader, slower signal is received. This signal consists of those sensations/feelings which the viewer might bodily experience were he physically at the site. These sensations are the signals processed during Stage II. Such basic things as tastes, smells, tactile sensations such as: textures, sounds, colors, temperatures, and energies such as: magnetics, radiation, electricity, etc. are received in Stage II. Stage II is unique in that the sensations produced usually generate little or no AOL because they are fundamental data bits that require no analysis or interpretation by the brain. These data bits, which are informally designate "Stage IIs", present themselves in clusters upon the proper decoding of the ideogram, A., B. sequence.

A cluster of Stage IIs may consist of two or more sensations. A single Stage II is called a "floating Stage II" and is not as reliable as those that come in "clusters". These clusters tend to represent different aspects of the site, i.e. a cluster for a building, for surrounding terrain, for water present at the site, or some other significant geographical or artificial feature, etc. Separate series of Stage IIs may be obtained for each separate I, A., B. sequence.

After the viewer has produced a B- (or acknowledged there is no B-), the Stage II signals may begin to flow. To objectify these signals the viewer writes "S-2" on the mid-point of the paper (see example below), and writes the Stage II signals, in column form, as they present themselves.

24° 44' 18" N
122° 13' 47" E



A-rising angle
manmade
B-building

S-2
gray
white
dry
textured
gritty

The process of aperture expansion seems to function on a continuum, and as one progresses into Stage II, the aperture widens. This produces a new category of Stage IIs known as dimensionals. These dimensionals are the beginning of Stage III and are discussed in the next chapter.

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Because Stage II signals are mostly normal bodily sensations which we experience daily, Stage II is one of the easiest and fastest stages to teach.

Stage II signals at first seem to lack any real value. They are extremely basic and express little about the true nature of the site. It is important to realize the viewer must progress through the Stage II signals before he will experience a "widening of the aperture". This expanded contact with the site leads, as is discussed in the next chapter, to aesthetic impact which is the element of CRV which truly leads to the production of information of intelligence value.

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CHAPTER 5
STAGE III
DIMENSION, MOTION, AND MOBILITY

As discussed earlier, the purpose of Stage I is to teach the viewer the proper session structure and to train him to produce ideograms and process As and Bs. Stage II teaches the viewer to process sensations perceived from the site. Using the data produced by these Stages as a base the viewer can move into Stage III. Stage III allows the viewer to achieve a broader, more dimensional contact with the site. This improved contact allows the viewer to sketch the physical characteristics of the site. Stage III is broken into five separate components which are taught as a package. However, the ultimate goal of Stage III is TOTAL COMMAND OF STRUCTURE.

Stage III is composed of five elements:

Aesthetic Impact (AI): An AI is the point where the viewer is so overwhelmed with his perceptions of the site that he is unable to report them. An AI occurs after three to four dimensional descriptors are reported in Stage II. An AI is indicated by a shift in the viewers' mood or emotion. An AI is defined as a statement which describes how the site makes the viewer feel, or how the viewer feels about the site, i.e. lonely, magnificent, or "don't like it here". AI is one of the more difficult aspects of CRV to understand and express. Some AIs can be very powerful, some very weak, and some very subtle. The AI must be recognized and declared as AI BREAK. If an AI goes undeclared it can produce AOL colored by AI, bringing about AOL-Drive or peacocking (see glossary). AI are produced after the viewer has reported dimensionals, which indicates a change in aperture has occurred. After the viewer gets four or more dimensionals, he should look for the AI, although it may occur after only two or three. Dimensionals will be forced from Stage II until an appropriate AI is declared. If the AI keeps coming back it has not been correctly resolved. The viewer must return to where the AI was first experienced and inspect it to see how it made them "feel". This feeling should then be expressed as an AI Break. This corrected AI will produce better site contact and in turn lead to the other elements of Stage III.

Enhanced Dimensional Contact: A dimension is an extension in a single line or direction as length, breadth, thickness, or depth. A line has one dimension: length. A plane has two dimensions: length and breadth. A solid has 3 dimensions: length, breadth, and thickness. A dimension is an aspect of the site. Dimensionality is dependent on the view point of the viewer and is not an aspect of the site. Dimensions are expressed as:

a. Horizontal: A horizontal line is parallel to the horizon, opposite of vertical.

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- b. Vertical: A vertical line is perpendicular to the horizon, the opposite of horizontal.
- c. Diagonal: A diagonal line is the point of intersection of two lines of a figure. A diagonal is neither vertical nor horizontal.
- d. Mass: A quantity of matter that forms a body of indefinite shape; usually matter. Whatever forms a body is usually made up of matter. Mass indicates overall size.
- e. Volume: Volume is a quantity, bulk, mass, or amount.

The addition of mass or volume provides a third dimension to the site. This indicates a change in aperture, and should produce an AI. If the AI is not present, the viewer may need another dimension.

- f. Space: The absence of any of the above. Empty distance; an interval between things.

Motion and Mobility:

Motion is the act or process of moving; the passage of a body from one place to another. Motion is used to describe movement of things at the site.

Mobility is the state or quality of being mobile. Mobility indicates that the viewer has the ability to be mobile, or move at the site.

Trackers: Trackers are like a very detailed ideogram, but instead of being a solid line, a tracker is formed by dots. A tracker is drawn very slowly using dots because it is the viewer's autonomic system making the decision of where the next dot should go, and not his conscious processing. Generally, a tracker will accurately follow the configuration of the site. Dimensions are required to produce a tracker.

Sketches: A sketch is a general outline without much detail. It is drawn more slowly than an ideogram but faster than a tracker and is used to express an idea. Sketches produced immediately after an ideogram are out of structure and are considered AOL. Sketches are drawn after an appropriate AI. It is mobility that allows the production of sketches.

Sketches can be drawn both while in and out of contact with the signal. Sketches drawn while in contact with the signal are drawn rapidly and spontaneously.

Sketches drawn while out of contact with the signal are premeditated and analytically produced using a prescribed format.

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To produce an analytic sketch of the site the viewer works through dimensional descriptors until an appropriate AI is produced.

The viewer then lists his data in three categories: dimensionals, secondary elements, and details.

Next, using the above listed elements, the viewer deliberately creates an analytical drawing starting with the horizontal elements, then the vertical elements, and finally the diagonal (angular) elements.

After this is done the secondary elements and details are filled in.

Regardless of which method of sketching is used, at no time should the viewer be sketching an image he has in his head. The sketches should be created from pre-visual information. If the viewer has an image in his head it should be declared AOL and an appropriate break should be taken.

While producing sketches, by either method, the viewer must be alert for spontaneous ideograms which may be produced. The viewer can recognize a spontaneous ideogram by the speed or "automaticness" with which it was produced. When this occurs the viewer should attempt to produce an A and B. If there is an A present, then this portion of the sketch was a spontaneous ideogram.

During the Stage III training session, the coordinate prompts the ideogram, which prompts the A and B, which prompts Stage IIs (including dimensions), which prompt the AI, which prompts mobility, which prompts trackers and sketches.

During Stage III the viewer can be moved to different times and locations. Because RV is a passive activity the phrases used to prompt mobility should be in the passive form. Cuing such as "300 feet north something should be perceptible" is used because it doesn't require an active response of the viewer.

While increased site contact is the more interesting element of Stage III, it is secondary to the real goal of Stage III. Again, THE PRIMARY GOAL OF STAGE III IS TOTAL COMMAND OF STRUCTURE. To complete Stage III the viewer must deliver a rendering of the ideogram, Stage I and Stage II to include at least three dimensionals, recognize and debrief an appropriate AI, become mobile at and around the site, and possibly produce a tracker or sketch, ALL WITH PROPER STRUCTURE CONTROL.

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CHAPTER 6
STAGE IV
GENERAL QUALITATIVE ANALYTICAL ASPECTS

Whereas Stages I through III are directed toward recognition of the overall gestalt and physical configuration of the site, Stage IV goes beyond descriptions of the physical attributes of the site. Stage IV describes activities and objects at the site as well the feelings and emotions people at the site are experiencing. Because of this increased contact with the site, Stage IV is considered to be the threshold for operational utility.

In Stage IV the trainee is instructed to separate the incoming data into eight different categories. These categories are described below.

Stage II (S-2) These are the same sensations which were discussed in chapter four. These signals, while still classified as Stage II because of their nature, are often more detailed because of the increased contact of Stage IV. Examples are: blue, hard, car smells, etc.

Dimensionals (D) Dimensional signals describe the physical size of elements at the site. These are similar to the dimensionals of Stage III, but are usually more detailed. Examples are: tall, thin, 350 feet, etc.

Aesthetic Impact (AI) This is the column where the viewer debriefs his AI. This is a close-ended column which means the viewer still takes an AI Break as in Stage III and stops participating in the signal. Examples are: "WOW, this place makes me feel wonderful!"

Emotional Impact (EI) Emotional impacts are signals the viewer receives from people at the site. Any time a viewer perceives people at the site he should immediately move to this column and look for EI signals. These signals are very revealing as to what is occurring at the site. This is an open-ended column, the viewer should not call a break, instead he should continue to participate with these signals. The EI signal is a very slow signal. The viewer should take his time when debriefing EI, there is no need to call a BILO Break while waiting for EI. Examples of EI are: sad, happy, remorse, etc.

Tangibles (T) A tangible object is something which can be touched. This column is use to report "things" at the site. Examples are: trees, buildings, people, chairs, etc.

Intangibles (I) Intangible signals are those that are not tangible or touchable. Examples of signals which should be put in this column are: religious, military, Soviet, etc.

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AOL In this column the viewer reports all AOL. This is a close-ended column. As with all AOL the viewer will call an AOL-Break and stop participating with the signal. An example is the remembrance of a place which reminds the viewer of the perceptions he is reporting.

AOL From The Signal (A/S) While A/S is not necessarily the site, it is not a true AOL. AOL from the signal is a hazy image which is still considered pre-visual. It is an analytical construct of the viewers mind. These A/S will be reported in the A/S column. No break will be called because the viewer should continue to participate in this signal. The viewer must be aware this A/S can become an AOL and be ready to transfer it into the AOL column. Example: If the site is a radio tower, but the viewer receives an A/S of the Eifel Tower, the signal is an A/S instead of an AOL. It is trying to show the viewer the site "looks like" the Eifel Tower.

The above items are written across the top of each page after the session progresses into Stage IV. Below is a sample Stage IV format:

S-2	D	AI	EI	T	I	AOL	A/S
-----	---	----	----	---	---	-----	-----

This "matrix" is written by the viewer rather than using a pre-printed format. Writing the matrix cues the viewer kinesthetically, in each column, each time it is written.

The information being debriefed should flow back-and-forth across the page. The viewer should ensure that information is being placed in each column. If he sees that one or more columns are being neglected he should prompt those columns to ensure that no information is being omitted. To prompt, the viewer simply places his pen point in the appropriate column. This should cause a flow of data to be received in that category.

When the viewer produces a T he should attempt to sketch it. If, during Stage IV a spontaneous sketch is produced the viewer should attempt to debrief it for Ts. This is an important aspect which leads to tremendous quantities of data. This often requires reinforcement during the session.

To complete Stage IV the viewer must:

- be able to produce sufficient quantities of data in each column while maintaining proper session control.
- produce sketches from T's and T's from sketches.

It is important for the viewer to be able to confidently produce information in Stage IV. Often the viewer will produce data bits which seem to make little sense. The viewer should not spend time trying to analyze this information, in Stage IV this will only result in producing AOL. In Stage V the viewer will learn to interrogate these signals for details without producing AOL.

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CHAPTER 7
STAGE V
SPECIFIC ANALYTICAL ASPECTS BY INTERROGATING THE SIGNAL LINE

Stage IV produces large quantities of information, however many times this information is too complex or confusing for the Stage IV proficient viewer to deal with. Attempts to investigate this data in Stage IV usually ends in the production of AOL. It is Stage V that allows the viewer to "interrogate" (see glossary) the signals to get the appropriate detail without producing AOL. Additionally, Stage V is considered a corrective action stage in that it allows the viewer to "look through" AOL and find the data which caused the production of the AOL. There are many valuable signals lying under AOL.

Stage V offers exciting possibilities for intelligence collection. Whereas Stage IV can identify a site as being a library, Stage V allows the viewer to "enter the library" by interrogating the signal line and identify the subject of the books being maintained in the library. This allows the viewer to differentiate between a legal library and an art, or S&T library.

Stage V allows the viewer to interrogate the signal line regarding the categories of objects, attributes, subjects, and topics of the site. First we will define these categories and give examples of each and then we will discuss the actual technique used to interrogate the signal line.

OBJECT An object, according to the dictionary, is anything that is visible or tangible and is stable in form. When the viewer prompts for objects he should expect to perceive objects related to the signal being interrogated. Examples of objects are: buildings, tanks, weapons, people, etc.

ATTRIBUTE The definition of an attribute is: something seen as belonging to or representing someone or something. When the viewer produces data of interest, it can be interrogated for its attributes. Example: the attributes of a school are: books, students, desks, rooms, teachers, etc.

SUBJECT A subject is a matter or topic that forms the basis of a conversation, train of thought, investigation, etc. An element of data can be interrogated for the underlying subjects. Example: The subjects of a school are: education, learning, languages, etc.

TOPIC A topic is a subject of conversation or discussion. A topic is more detailed than a subject; subjects have topics. The subject of languages has the topics of: grammar, German, English, etc.

While the concept of objects and attributes can be easily understood, the concept of subjects and topics is not. Objects and their attributes are tangible and exist. People deal with these ideas daily. Subjects and topics are not tangible, however. The dividing line between a subject and a topic is very hazy. Because of this, a large portion of Stage V training is

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devoted towards this concept. In the past it has taken several days of drills to instill this understanding in the viewer. In spite of this difficulty however, once the viewer truly understands the relationship between subject and topic it is no longer a problem and training proceeds very rapidly.

Now that the categories have been defined, it is important to understand the relationship between them. Basically, objects have attributes and attributes have objects; subjects have topics and topics have subjects. However, any item of data can be interrogated in any of the above categories.

We have mentioned prompting. What is prompting? In order to interrogate any piece of data the viewer merely writes the word, statement, or phrase to be interrogated on the next available space on the paper. He then writes below this the category he wishes to interrogate for. For example, if he wants the attributes of an object he writes the name of the object and below this he writes "attributes".

When this is done the word "emanations?"(with a question mark) is written below the category and the information will become available to him. The word emanate means: to flow out, issue, or proceed, as to come from a source or origin. When we prompt for emanations in any category we are merely asking if there is any signal to be received. This does not lead to AOL. A question of, "Are there any people there", would force the viewer into a yes or no situation which could easily induce AOL. When we ask for emanations we are not doing so with a preconceived idea (such as people). We are simply taking whatever response we receive from the prompt. If, when prompted, the data does not produce any information in that category, simply try another category. Below is an example:

building
attributes
emanations ?
tall
brown
people
glass
concrete
etc.

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Building can also be interrogated for it's subjects:

building
subjects
emanations ?
knowledge
learning
students
the arts
etc.

As you can see, when building was interrogated for subjects, the objects of "students" and the topic of "the arts", came out. This is considered normal. The interrogation will sometimes automatically shift over to a different category. As long as the information continues to flow the viewer should continue to accept it.

The best time to begin Stage V is when the signal slows or stops in Stage IV. During operational sessions, when the interviewer sees an item of particular interest he may, at that time, request the viewer to interrogate it for more information.

When the Stage IV signal stops the viewer should review his data for elements which have the greatest potential for interrogation. Generally, object being interrogated for attributes or subjects is the best place. This is because the EEI we are attempting to answer is usually concerned with "things".

As previously stated, Stage V can be used to "look through AOL" to find the raw data which caused the AOL. There is usually a lot of signal incorporated into the AOL. To retrieve this information the viewer writes the AOL and then interrogates for the "prior emanations" or the information which preceeded the AOL. An example follows.

If the viewer had an AOL of the Empire State Building, he should do the following.

Empire State Building
prior emanations?
tall
angular
massive
gray
etc.

To complete Stage V the viewer must master the ability to review his data, to select the best "leads", and to move freely between categories.

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An analysis of an actual Stage V session is included on the next page. In this session the site was US Grants Farm, outside St Louis, Missouri. This shows the order in which the information flowed during the session.

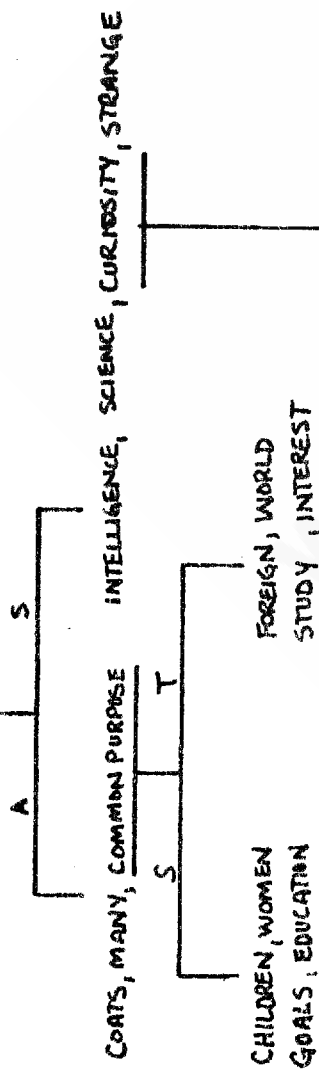
As previously stated, Stage V offers exciting possibilities for intelligence collection. It allows the viewer, without AOL, to glean tremendous amounts of information from the session. With Stage V completed the viewer is ready to move into Stage VI or three dimensional modeling of the site which allows the analyst to see what the viewer is "seeing".

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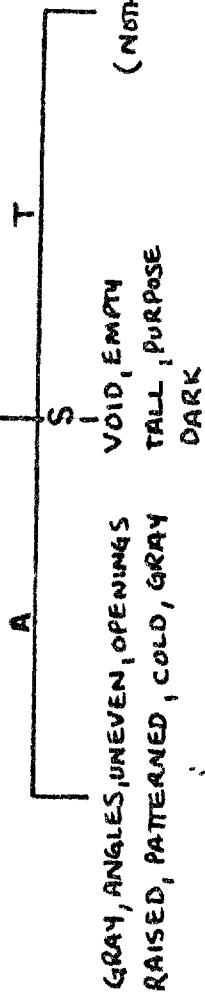
SECRET

STAGE - 3

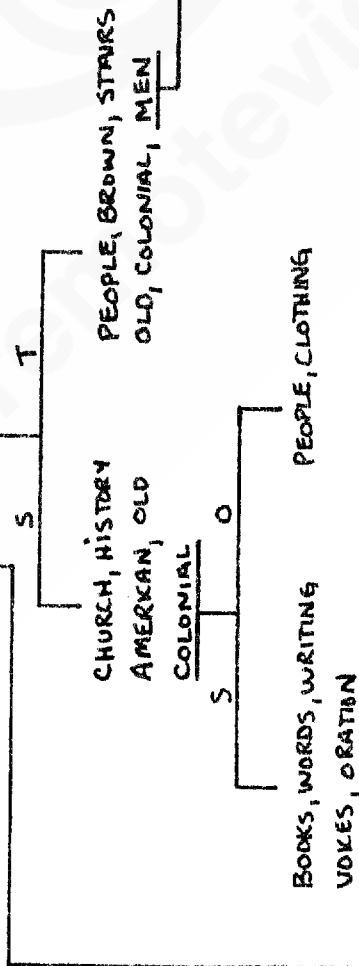
PEOPLE (S4-T)



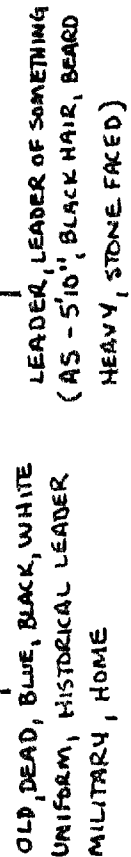
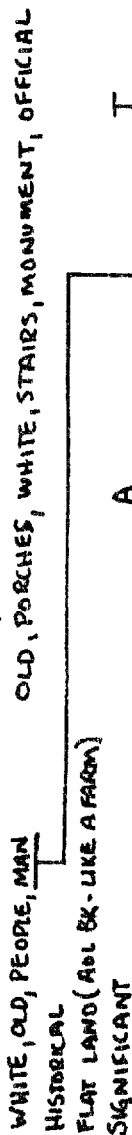
BUILDING (S1-B)



BUILDING, HISTORY, INTEREST (NOTHING)

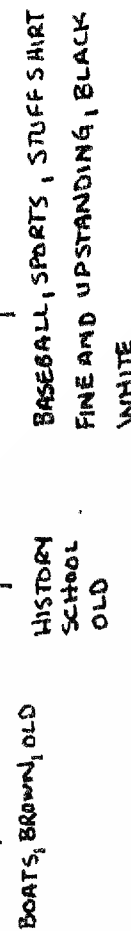


A LUNCH BREAK - O



MEN

OLD, HISTORY, BLACK, WHITE, UNIFORM



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CHAPTER 8
STAGE VI
THREE DIMENSIONAL CONTACT AND MODELING

As previously stated Stage III allows the viewer to sketch the general physical configuration of the site. Stage VI is a continuation of the expression of the sites physical characteristics. In Stage VI the viewer, using various modeling materials, will construct a three dimensional model of the site or a montage of the site area to include natural and manmade elements. These models can be very accurate. A Stage VI model is a tangible form of information which can be very helpful when given to analyst. A Stage VI model of the building in which a hostage is being held would very beneficial in locating him.

These models are constructed from "feel" and not by simply modeling the Stage III sketch. It is important to understand the modeling process is not simply an attempt to render a more exact representation of the site than can be done verbally, or by means of drawing. Stage VI modeling is a kinesthetic activity which appears to both quench the desire to produce AOL and it acts as cuing to produce further analytical content of the site, even concerning aspects of the site not being specifically addressed by the modeling.

Stage VI is a very easy stage to teach. The viewer simply takes clay (or whatever materials he is using), and proceeds to construct, to the best of his physical abilities, a three dimensional model of the site. When this is done he should move his hands (and perceptions) around the area surrounding the model and "feel" for anything that may be located near the site. If "something is located he can model it, sketch it on the mounting board in it's approximate location, or he can return to the paper and go for ideograms of this "unknown something". During the Stage VI modeling process the viewer must continue to objectify, on paper, any verbiage or ideograms which he may produce.

It is recommended that the viewer trainee spend some time working with the modeling materials before ever beginning a session. This experience will make it easier for him to model during the session and allow him to keep his attention on the session and not on the mechanics of modeling. Modeling ability quickly improves with time and practice.

Stage VI is an exciting and fun stage for the viewer and interviewer alike. The physical model represents the culmination of a long training process and can give the viewer a tremendous feeling of accomplishment.

This is the completion of the six stage training program as was developed by I. Swann. The next chapter deals with hypothesized follow-on stages and attempts to give the reader an idea of where CRV can take us.

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CHAPTER 9
SAMPLE SESSION
STAGES I-VI

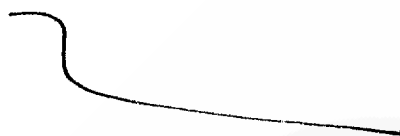
SG11

SG11

FT. MEADE

INTERVIEWER-
220930 FEB 85

22° 47' 19" N
122° 51' 29" E



A-solid hard
B-land

A-fluid wavy
B-water

L/W interface

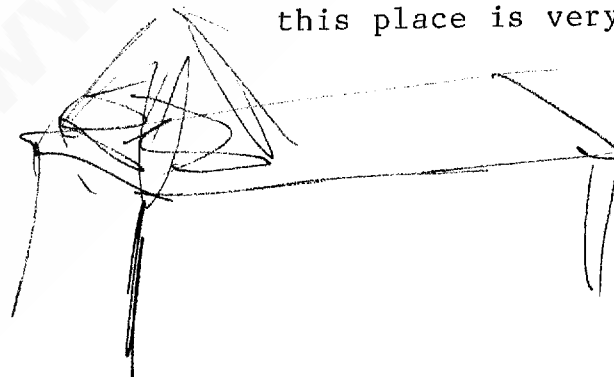
22° 47' 19" N
122° 51' 29" E



A-rising angle
manmade
B-structure

S-2
gray
dark
hard
lines
patterned
sloping
wide
tall
pointed
large
massive

AI Break
this place is very interesting



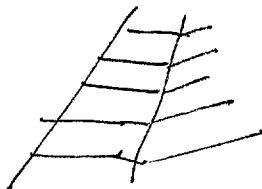
SK

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S-2 D AI EI T I AOL A/S
dark gray

steps



tall
pointed
large
rising
wide
massive

attractive

attractive
significant
cultural
old
foreign

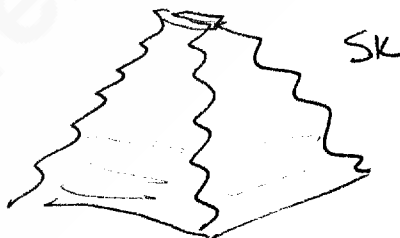
AI Break
mysterious

hard
crusty

stone

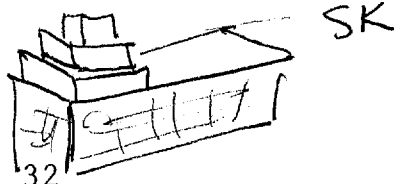
Indian
Mexican

pyramid
shaped



old
religious

temple



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STAGE 5

temple
attributes
emanations?
hard
rising
straight
gray
stone
massive

significant
subject
emanations?
important
central
historical
large
hard
rising

significant
objects
emanations?
hard
rising
tall
foreign
Mexican

STAGE VI

(The next is a photo of the Stage VI model which was produced.)

STAGE VII

(The following phonetic sounds were produced.)

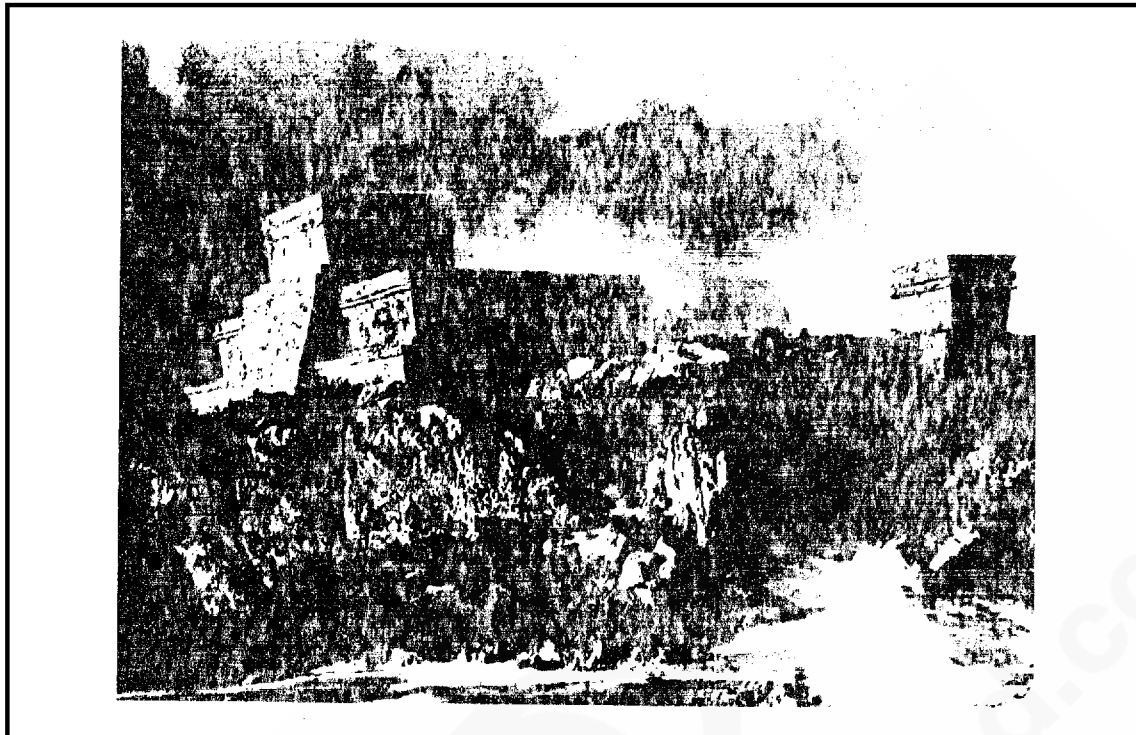
oo
to
tooo
lu
toolu
tooloo

the site is the the Mayan Temple
at Tolum

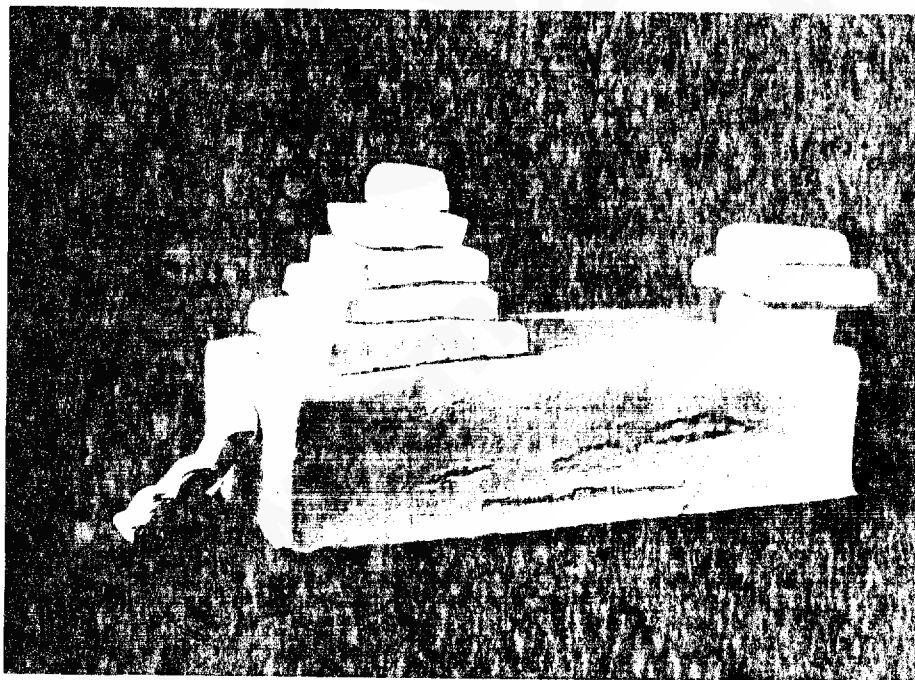
SITE END
1017

~~SECRET~~

SECRET
UNCLASSIFIED



(a) SITE



UNCLASSIFIED

(b) RV RESPONSE

FIGURE 2 (U) TULUM RUINS, MEXICO

CHAPTER 10 FUTURE STAGES

This chapter deals with possible future stages. These stages are the personal thoughts of the writer. They are the product of the last three and one-half years of training and work in the area of CRV. These ideas are my own, however, they were developed from many hours of thought and discussion with other people with common interests.

During this training program it has become apparent there is a natural progression, or continuum, to the psychic signal. This progression continues beyond RV, to the ability to exert ones influence over persons and things at the site. The following stages, I believe, follow this natural progression. By calling them stages, I am not implying they are trainable. I am merely stating they appear to fit into the natural flow of the signal.

STAGE VII ANALYTICS Analytics is the ability to make a yes/no decision without producing AOL. This also gives the viewer the ability to "recognize" numbers and letters. This is a further development of Stages IV and V. This has application in the recognition of addresses in search problems and code breaking. This stage is in the process of development by I. Swann. According to Mr. Swann this development is proceeding well.

STAGE VIII PHONETICS/SONICS This, too, is a concept of I. Swann. This was originally believed to be Stage VII until he realized analytics actually preceded it. Stage VIII will allow the viewer to produce phonetic/sonic sounds which, it is hypothesized, will allow the viewer to produce the name of persons, places, and things at the site. In my experience these signals, which I have produced, have at times been very accurate. An example of this is "Carribah", which was produced when tasked against Karriba Dam.

STAGE IX TELEPATHIC SIGNALS Stage IX is a follow-on to the Stage IV emotional impact (EI) column. The EI column is the place the viewer discusses the "feelings" of people at the site. If the viewer is "in-touch" with a distant persons feelings the next step would seem to be a more complete telepathic link. Stage IX would be broken into two phases:

PHASE I would be receiving telepathic signals from the site area. Again, this is very similar to Stage IV EI.

PHASE II would be transmitting telepathic signals to the site area. Once we understand telepathic signals well enough to receive them the next step would be to transmit them.

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STAGE X REMOTE ACTION (RA) Stage X would be mind-over-matter, also known as psychokinesis (PK). We have very little understanding of PK, but we do know it exists. If Stage IX is telepathic signals which effect people, it is logical the next stage would be RA signals which effect "things". Stage X would be divided into three phases:

PHASE I would be affecting or interacting with "things" at the site.

PHASE II would be teleportation of things from the site. Teleportation is an element of PK. Once we can interact with things at the site the next step would be to "bring things back from the site".

PHASE III would be teleportation of things to the site. Once we can remove things from the site we should be able to send them as well.

STAGE XI ALTERING THE DIMENSIONALITY AT THE SITE This is the most difficult stage to understand. Time is considered another dimension, but there may be many more. Mathematically it is considered that there are infinite numbers of dimensions. Stage XI would be broken into at least two phases:

PHASE I would be altering time at the site. Time could be frozen, moved forward, or moved back. The implications of this are mind boggling. I believe this is the first stage where we could truly effect (alter) the future (as well as the past and the present).

PHASE II Maybe by the time we reach Stage XI we will understand enough about alternate dimensions to use this phase. I believe there would probably be an additional phase for each additional dimension we discover.

I realize these concepts are difficult to grasp and impossible to believe, but, they are a natural flow of the signal and it is for this reason I included them. Only time will tell, whatever time is.

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~~SECRET~~CHAPTER 11
CONCLUSIONS

After four years of training I know the CRV training program is a usable program for instructing personnel to RV. As we increase our data base and understanding we are finding the time required for training can be shortened. If the instructors are a dedicated group who truly understand CRV this program will continue to improve and expand.

Future stages will continue to develop, I believe, in the general order which I presented them in the previous chapter. The future of CRV is only limited by the imagination and efforts of the people pursuing it.

I believe we establish our own realities of what will and won't work. We once had a viewer who believed he could view, but he couldn't view different time zones, consequently he succeeded as a viewer, but failed as a "time traveler". His reality would not allow him to accomplish the same tasks as his peers, simply because he didn't believe.

It is imperative the personnel working in this office keep an open mind and be allowed to pursue new and sometimes radical ideas. The more radical efforts may produce the most gain in the long run.

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APPENDIX A
GLOSSARY

A - A label representing the feeling motion.

Aesthetic - Keenly responsive to and appreciative of beauty in art, nature, etc.

Aesthetic Impact (AI) - So keenly appreciative or aware of the site that the individual is unable to describe his perceptions.

Analysis - A method of determining the nature of a thing by separating it into its parts; separating the feeling motion from the ideogram in order to determine the B - or site.

Analytical Overlay (AOL) - Information produced by the conscious or unconscious which clutters the signal; noise.

AOL Drive (AOL-D) - The viewer is in AOL-D when he has failed to acknowledge an AOL and it is "driving" the session.

Automatic - Occurring independently of volition; involuntary.

Aware - Informed, alert, knowledgeable.

B - A label representing the automatic analysis of the feeling motion and the ideogram.

Break - To terminate a mission for a period of time.

Can't Feed-back (CFB) - This statement indicates that, due to limited feed-back materials, the interviewer cannot make a judgment as to the correctness of the data. It means neither correct nor incorrect.

Conscious - Aware of one's own existence, thoughts, surroundings, etc.

Confusion (CON) - A statement of being perplexed.

Correct (C) - This indicates that the information is correct in context with the site location, but is not sufficient to end the session.

Feeling Motion - A feeling and motion combined, a feeling of motion.

Gestalt - A configuration having specific properties that cannot be derived from the summation of its parts. The concept that the whole is greater than the sum of it's parts.

Idea - Any conception existing in the mind as a result of mental understanding, awareness or activity.

Ideogram - A written symbol that represents an idea.

Impact - To make an impression.

Interviewer - The individual who assists the viewer during a CRV session.

Interrogate - To question, as in questioning the signal line.

Miss - To fail to capture the signal.

Near (N) - This indicates that the information provided is not an element of the specific site, but is correct for the immediate surrounding area.

Noiseless - Accompanied by or making no noise, a mission free of AOL.

Objectify - To present as an object, externalize, to write on paper.

Objective - Something that one's efforts are intended to attain.

Peacocking - Peacocking is when the analytical portion of the viewer's brain tries to assist in identifying the site. The product of this assistance is an endless stream of AOL.

Perception - The act or faculty of apprehending information by means of the senses or the mind, cognition, or understanding.

Probably Correct (PC) - This statement means that the interviewer, due to the limited feed-back materials, while not sure, believes that the information provided is correct.

Signal - The signal is the means by which the information is received by the viewer.

Site (S) - This indicates that the site has been correctly named for the specific stage being trained (manmade structure for Stage I, bridge for Stage III). Site indicates that the session is completed.

Structure - The manner in which the mission is to be conducted.

Too Much (TM) - A statement made by the viewer when he is so overwhelmed by data that he cannot report his perceptions.

Unconscious - Without awareness, sensation, or cognition.

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Remote Influencing

Thought and Reality

Out of The Matrix

The Key to The ONE

Remote Influencing Thought and Reality Course

Welcome to the Academy of Remote Viewing's newest course: ***Remote Influencing Thought and Reality***. With this course, you will learn the remote influence thought and through it create your reality. We are about to embark on a stupendous journey - a journey through the wonders of your inner mind - the inner magical world of your self.

This course, in its entirety, is about you. You will discover your infinite power. Your power to change and affect your entire world. To influence your life, as well as others', for the better. This power, your birthright, awaits within you. It has nothing to do with money, social status, or education. It is the power of manifesting your thoughts.

It is an inner force that all of you possess, which will apply its infinite power to accommodate and project to you the world that you desire, the reality that you truly envision with dedicated mental imaginative concentration. Since this world/Matrix has managed to trap you and convince you of the idea of scarcity and limitations, you will be taught to go beyond the linear restrictions that you currently believe in.

You are the most important part of your Creation. You, the corporate executive, construction worker, student, child, nurse, retired person, artist, doctor, taxi driver, scientist, politician, etc., are equally important, not only to your self, but also to this shared dream we call our world.

As you watch the world around you, many of you think it is irremediably flawed. Many of you have not realized that it need not be so. We each have a choice, along with the ultimate power of Creation, which is to Create. The power to manifest thoughts and remote influence reality is within us, as is the power to de-energize old memories, thought patterns and habits. Untapped within you, until now, is your power to reprogram new realities, new vistas, and new dreams for our world.

You are as much the sons and daughters of God as being God: the One Himself. No matter what is your biological gender - Men and Women alike. Throughout this course, the masculine term is used for all forms of Creative thought - for they metaphorically express within the Inner high Creative realms, the desire to expand and project one's creative seed within the warm nurturing element that the feminine aspect represents as the carrier of life, and all of its manifestations. The masculine aspect represents the expansive, creative element of life: The Yang energy, while the feminine aspect represents contraction, the housing for the Yang energy, nurturing, loving and structuring. The feminine aspect being Mother Nature, and Humankind the masculine creative aspect, men and women alike.

You are all parts of the One. The son, as you, is but the manifestation of the Father, as your subconscious Highest Self, who will manifest to you the reality that you have highly energized and believed in through the housing that the Mother, manifesting and vibrating matter, will permit within her operational rules. You all originate from the ultimate energy. And as such you maintain and carry the characteristics of the One Mind, the One Self, which is the power to affect reality through thought and its manifestation when it blends with high energy. The son, as the manifestation of thought that you experience is the Father. The Father as your

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deepest subconscious thought (the Over Self) will become the son as the manifestation of it, which is what is then experienced by you as your reality. What you believe within, at the level of your subconscious mind, is what you are, what you project, and what you experience. What you are is what you manifest. What within, so without. Nevertheless, what without is not what is necessarily within. You do not necessarily consciously think what you experience without. The son is not the entire Father, in perception. Not yet. He is not the Over Self yet. However, they were, are and will always remain but one. For the conscious slow linear critical mind does not necessarily realize that it is creating its whole world, by the thoughts that it carries at the level of the highly energized subconscious thought realm of the Father.

The Father as the Creator is the Son as the Created and Creation. The Father expresses Himself through the Son. He begets the son and the world that the son is surrounded with. For that, the Father enters the feminine subconscious aspect of Mother Nature, who vibrates and keeps the Vibratory light programming of matter. In that creative act, Mother Nature then gives birth to the projected reality of the son. You are all the Father's active sons: Men and women alike-you are the active parts.

What you think is what the Father projects to you who are He. First, you as the son thinks, and then the Father as your subconscious Over Self projects the thoughts that you are absolutely convinced of, the thoughts that you entertain without any feeling of doubt, with blind faith. These thoughts become part of the thought processes of the Father, within your deep subconscious, which are then immediately made creative, energized, projected and manifested by the Father for you to experience and act within that experience. However, the son also influences the Father by his thoughts. You influence the One. This is how the One needs to create. For if the One were to be projecting realities from thought processes that He, as the One, has about Creation, about the way Creation needs to operate, all He would be doing would be projecting a paradisiacal world. For He knows at his level that the son is only Him. He experiences it. And He therefore cares. He constantly cares for and loves all of His sons. For He perceives all of them to be Himself. And that constant paradise, were the Father would constantly influence the thoughts of the sons and therefore influence reality would but be a garden of Eden going on for infinity, with no possible learning, nor source for surprise. Devoid of free will for the sons as His Manifestation as human beings.

Therefore, The Father has restricted Himself by forcing Himself to be subject to His Sons' desires, His Sons' thoughts and by almost always projecting to his sons the reality which they dream about. He has given them, who are but Himself, free will. He has allowed them to make free choices within a potential infinity of choices.

The Father has therefore also created potential hell. **There is no hell outside of Created hell.** Created by us who are Him within Creation, **within our created world.** The feedback to our actions is right here within the universe— from within. The One cannot be in hell within the notion of One. Only through the separation of Himself into the many perceived separations as human beings can He restrict Himself into having a hellish experience. A hellish experience that can always be avoided if we were to understand and apply the key to Creation-- the key to

manifestation— if we were to understand the key to Remote influencing Thought and through it reality. This is the way of Creation. The key is to always see Reality and things as flowing and operating from the One as the Father onto you, the many, as His manifestations. Not reversed. To understand that all of you "is" still the One. Because at the deepest level of your self you are the IS: The One only Being. The multiplicity of beings only exist within the Imagination of the One. Nevertheless, all of the Sons, as conscious linear thought processes within the illusion of space/time, are the Father who is the One. Not "are" the Father. The many "is" still One. And is still the One.

The Son is the expression of the Father, the manifestation of it. If the conscious mind (as it watches life and its perceived outside world) thinks and becomes convinced with blind faith of something, the Father (as the collective inner subconscious realm) will manifest and project that reality to the son (who is but the projection of the Father within the realm of Creation).

Nevertheless, the son rules over the Father by the power of his beliefs—the power of blind faith. The outside world does not influence the Father as the source of manifestation. It only influences us. It tests us and is part of our learning and evolutionary process. It influences us by projecting to us the concepts that we believe in about ourselves and our reality. The outside reality influences us by continuing to operate often within undesirable paths that we inherit and/or develop due to our individual memories and/or collective ones. And these undesirable paths may be yours unless you care enough about the path of Creation by being willing to try to remote influence the Father, who is the source of manifestation. Therefore, claiming your birthright as Humankind.

Listen to me well, you all can and should do this. Every single human entity that lives, lived and will ever live is given this power, by the original intent and law of the Father who is your inner deepest subconscious Self: your Over Self. You hold within yourself the power to save yourself and all of your world. No matter who you are; just by the power of thought. You can and should be the savior of your Creation. All of you have been given the power to influence the Father. This is the real power of Creation, the real power of free will, the power given to all without exception. From the time you open your eyes at birth, until you close them at death. This power is the power of love, of care, about your reality and your world. All of it. For you can influence all of it only by your thought, as far as you can possibly conceive of it. This power has no boundaries and will accept none, for all beings are parts of the One. This power easily transcends space and time, for it originates outside of it. It originates from within, from within the realm of energized thought, within your subconscious self, within your collective self that you can and should religiously explore and reclaim. The majority of books about positive thinking have only scratched the surface of this deep truth and reality.

The Godliness said as He defines Himself, "I am that I am:" "I am As the Father, that I am, as the son, as the projected reality and projection." The son, as yourself, needs to understand that you, as the son experiencing the projected reality of your world, is but the Father, as the subconscious Over Self that operates for now below the threshold of your conscious awareness. You need to become aware that the Father, as your higher subconscious realm, projects to you that very reality based on beliefs that you input within your subconscious belief system. And you, as the

son, need to realize that you the son and the Father are but One: The One. So that, as this realization is made yours, the subconscious realm will slowly become part of your conscious awareness and translate into an awareness of being the Total Self— The One Himself—the level of pure unrestricted thought. And then, the key to being the Father or the King will be yours, and you will Create, with the full power of the One, the reality of a world for which you will then care very much about, for it will be your Creation. Your world, created by you, with full perception and participation. A new Garden of Eden, a witness to your ultimate realization, that you will cherish and keep watering with your careful thoughts.

For the emphasis should be that you are but the One Himself, restricting Himself into believing that He is many. And then you will operate under the old Divine rule of, "I will be that I will be." Which means anything you believe that you are, will eventually be projected to you-as the One, by The One. For it is the birthright of the King as the son to be given back the Kingdom as the Father, as the realization that you always were and are an expression of the Father, of the Absolute Only Reality. That you and the Father are and were always One, not two, although you perceive your selves as being separate. It is for you to become aware that the door to the Kingdom was always ready to be unlocked, that the key was and is within you. The bad news being that the son, as you, had forgotten about the Kingdom and the fact that you were and are it. Thinking, mistakenly, and being fed the thought that if it existed at all, it was not part of your dominion, of your birthright. And that only high begotten souls or elected ones could reach this open inner door, due to their merit, travail, or perceived multiple incarnations. **The One is the only one really reincarnating. Period. The many do not.** Learn to see things from the One to the many, not reverse, even though you find yourself at the perception of the many. Understand you are all the One. And as such, you always go back ultimately to the One. Certain specific memory banks can be reenergized and projected again in Creation, but is it always, nevertheless, the One that is reincarnating under the costume of these past preprogrammed characteristics.

The many can unify their thoughts while they operate in Creation as the perceived many and create a reality full of joy, laughter, and unlimited resources. They can express a reality of unification and peace by carrying the notion and understanding of the One, and hence experience a reality of limitless empowerment of the individual for all of his or her reality, all of his or her world—the world of the One— that the subconscious One projects and Dreams for the many. And therefore regain the new Garden, the new Paradise, here on this magnificent planet of ours, our home: Earth. Not in some spiritual realm, neither in space. Created and maintained, by your thoughts, your desires. The challenge is here and both the reward and the punishment is here and now. Not there and then. The key to the One is to learn and understand that all you need to do is influence It by learning to be It—to become It. To realize that It is, was and will always be you. To become all of you, all of your higher Self. This is the real rapture that the scriptures predict when the realization of being the Kingdom and having the Kingly powers is here and now, understood by all, and a new beautiful Matrix/reality is to be experienced by all of you, as manifestations of the One.

In this course, you will learn and understand that you need to religiously monitor and learn to influence your subconscious realm: the Inner Kingdom, and

approach with full awareness this abode of the One infinite power: the Father of it all. And hence, reintegrate the awareness of being the One and only Creator, who is you, as the totality of you. In this course, we will teach you how to access this unlimited power, and love yourself and all of your Creation. For in doing so and caring enough about it, you will change all of it; you will save all of it. You will use the high and unlimited power of Creative ability that you have been given as a birthright as the son; you will learn to explore the real Kingdom, which is the inner Kingdom of the One: the inner Kingdom of the Self. **Who you all are, with no exception.**

Nevertheless, I can hear many of you saying that this notion is ridiculous. That you can barely manage and handle your immediate world. That you certainly cannot be made responsible for the ills of this world. You are aware of them, but refuse to accept responsibilities for the world at large that you have inherited and are witnessing. You can only and will only take care of your neck of the woods—your family; maybe your community, and leave the rest of reality to others to handle and/or bother with. You proclaim that the root of evil is outside of you, beyond you, and certainly cannot be overcome and handled by you. That you will leave others or some ultimate higher force to address it; that although you care, you cannot handle and dispose of all of it.

Well, dear friends, "the Kingdom of Heaven is within:" Heaven being the realm of the deep subconscious. Let me repeat this. Repeat it to yourself constantly until you integrate this absolute Truth, this key to salvation. Meditate on this. Make it a mantra. **The Kingdom is within, not without, and at the highest level of yourself you are the King. The ultimate reality: the One Himself, a level of pure unlimited thought.** You have the ultimate power. All of you. do. The power of the One. The power to energize and manifest thoughts into reality. The power to remote influence events, individuals or a group, no matter how perceptually big and distant they are. There is no real reason for evil to be perceived as being outside of us, for it is not. As part of the Kingdom, it is within. In this world of duality, both good intentions and bad ones are all within. Not without.

I see you coming. "Hold on!" you scream, "are you now going to imply that I am also evil? That there are no external purposely created dark forces that die to enslave us, to rob us of our enlightenment into the Divine realm?" Of course they exist. They are but your thoughts as an individual self, and the collective sum of the thoughts you agree upon and manifest collectively. It is only you who can change you. No one else can, nor will do it for you. It never happened before, and it never will. You can only be shown the way, given a message; it is up to you to walk the path and listen. The message is the essence. The messenger is irrelevant. It is but the One Himself. And so are you. We are all the experience, the test tube. The One, at the level of the One, is not the experience. He is the solution, the answer, to making the experience a successful one.

You know, not so many years ago, the idea of an active subconscious realm was a very questioned notion. It is only with the advent of modern psychological research, the recent interest in so-called mystical knowledge of old, and especially the advances in scientific biological research that we have all come to accept the reality of an extremely intelligent subconscious realm. Subconscious because it operates below our waking awareness.

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We all know, for instance, from cellular DNA research, that each cell within our biology has millions of extremely complex coordinated parallel operations that occur each second of our lives. The subconscious is widely held responsible for this incredible creative act of life sustenance. During every moment of our lives and for the totality of it, it regulates and triggers trillions of extremely complex parallel actions that it all carefully monitors for approximately 82 trillions of very specialized cells that form our biological embodiment.

None of us are really conscious of the extraordinary effort of high intelligence and precise decision making that is required to keep each and every individual alive a single moment more. Were we to become aware of it, we would be in a state of constant and infinite awe at the level of parallel thought processing required and achieved. Our ego often prevents such an awareness to disturb our comfortable sense of superiority and isolation. This is why we are so highly insistent on trying to put a physical location to our subconscious processes, life program, fate and control over it. We want to be the individualized carrier and lone manifestation of ourselves. Well let me reassure you. There is good news on the horizon. Not only are you the lone carrier of the information code that makes you, not only can your thoughts affect your biological being and health through subconscious processes, but you also carry the fate of your universe within you.

Your thoughts define the type of universes you experience within the infinite, possible, probable futures of the Father: the permanent quantum soup. Not only do you remote influence your subconscious processes relating to your health, but you will soon discover you remote influence all of your reality, including the thought of others. You carry your subconscious realm, which is the One Father within yourself- the one collective unconscious of all Creations. **All of it. Each and every one of you.** You are conscious individual extensions of Him. Soon we will know and realize that we are all parts of a subconscious realm that does much more than just regulate biological processes, for it projects all of reality. It projects within the biological realm all biological embodiments, and without it, the perceptual world of matter and energy, using the loving embodiment of the Mother of it all— the real feminine nurturing aspect—Mother Nature, who carries all of Creation inside of Her womb and manifests it for Her progeny: Humankind and nature alike.

You will soon integrate the fact that our slow-paced restricted linear thinking processes, operating within time and space, are but very limited expressions of many possible forms of thought. That thought need not be at all linear and certainly is not so at the level of your subconscious, the level of the Kingdom.

All of our world is but a dance of energies. Your material biological body is but a holographic expression of light created within an invisible Matrix of subtle energy that is as of yet unknown to science and has often been suspected and called the etheric body. This Matrix is part of the real ether of our universe. The One Himself acts as the central operational command and control center of all Creations, connected to our Matrix, our DNA and all life. For instance, even though the DNA stores the hardware program of biology, the software instruction sets is part of an as- of- now, unknown biological Matrix that operates upon us from within the realm of Vibratory light. A domain that science will soon explore. You are but holographic expressions of the Father... Sons of his essence... His Being.

Well all this is rather dandy and lofty, you think, but how will this wonderful realization be achieved in reality? You have witnessed an uncountable number of people trying to project positive realities. Only a small percentage ever seem to manifest them, and often haphazardly so. What about the rest? Practically speaking, what is the key that I am referring to? Just thinking and affirming positive thoughts for yourself and the world does not seem to be enough. In fact, you are correct in this assumption. There is an energizing process that needs to be addressed, understood and mastered before you become a powerful Creator of reality.

This key is as follows: The highest level of your self, as your deep inner subconscious core creates and projects your reality based on the thought processes you have about yourself, and others, as your world. Nevertheless, the closer to its realm of awareness you position yourself. The more that inner deep creative level of the One Himself will pay attention to your conscious thoughts, and the faster they will manifest. **This is a Universal rule for any consciousness.**

Consciousness, including the Consciousness of the One, will pay more attention to what it is more conscious of, and less attention to what it is more distant from and less conscious of. Therefore, the deeper within your inner self you position your conscious awareness, the more attention and concentration your inner desires and beliefs will get from the Father who is positioned all the way inside your subconscious realm at the level of the One— The One reality that interconnects everything and everyone and is therefore able to create everything for everyone. Real power comes from within oneself, never without. For it is the power of the One, the power of the ultimate Creator of reality, the ultimate energy of the Universe. The deeper you find yourself within the exploration of your inner Kingdom, the closer you get to the level of the One Mind, and therefore the more energized your thoughts become for they are getting closer to His awareness. And then you, as the One Father, pay therefore more highly energized attention to your conscious thoughts, and reverberate more faithfully their reality to you and your world. Which is equivalent to saying, that you, at your lower level of conscious awareness, are becoming closer to the awareness of being the One and projecting, at the same time, all of reality to yourself. **The key is to become more aware of being The One** - To focus all of your attention on that notion. On the notion that you, all others, and your entire universe are the One Himself - The Father within. This is accomplished by focusing on your inner realm of the Over Self that always IS. Eternally so, this is the Key to the ultimate power. This is the key to powerfully remote influence thought and therefore reality; the key to the One - Your key to the Garden and to eternity. This is your birthright, all of you, as the One. This is the Divine Key that is given to every single consciousness that is part of the One and therefore connected to the One. This is the real meaning of the message given long ago, and often misconstrued of "I and my Father are One, but my Father is Greater than I." "The I, as your sense of self, your conscious linear awareness, is but identical to and an extension of your subconscious parallel thought processes. "I as of myself can do nothing:" The slow paced restricted linear intellect we all so cherish and is often such a source of human vanity is but a small infinitesimal portion of the infinite pure thought processes of the Father that we all carry. Nevertheless, the Father, the One, as the sum and source of all possible awareness' is by far greater than your

conscious linear sense of self. The subconscious realm of the Father is infinitely greater than the linear parts that make and define you.

The luminaries, who have remained conscious of themselves when at the level of the Father, can only witness His Light, and not his thought processes, for these transcend any slow linear understanding and are part of the dominion of the Father. Some of these enlightened beings have even mistakenly perceived that this domain is passive and thoughtless, when in reality it is but Thought Itself, Infinite intelligence Itself, but in a form of pure thought that we cannot, as human beings, perceive or comprehend. "The Father within me, He does the work:" The subconscious creates the reality of life, which the linear conscious awareness perceives. **The subconscious Mind is what man is while the conscious Mind is only what man knows.**

It is essential that you understand that the reality you perceive around you is a sensory visual. If you desire to powerfully remote influence reality, you need to understand the relationship between energy and thought. This relationship defines the act of Creation. As you observe your world, understand that behind it, whether in people, circumstances, or material bodies, there was and is a thought and energy relationship. There was originally remote influencing that created everything.

So that if you want to manifest something, create something, influence something, you need to understand the relationship between thought and energy -The marriage between thought and energy. Whenever thought and energy marry, they immediately create. So that in order to remote influence you must know how to mix thought and energy. **You must learn to control your thoughts and increase your energy.** This course will teach you to do both.

As we stated before, the deeper you get within your own inner mind the more powerful your thoughts become, and the more immediate and consistent their manifestations are. For good or for bad. Your desires will be dreamed by your subconscious mind into becoming your reality, and so will your fears. As a matter of fact, your fears will most probably manifest more rapidly, because most humans tend to remain focused on and therefore energize anxiety-causing thoughts for quite a long period of time as they constantly ruminate them in the "back of their mind." While many of us sadly cannot even stay focused more than a couple of minutes a day on thoughts pertaining to what we truly desire and know we need.

Our levels of mind have been defined in the last century by behavior scientists based on electrical brain research and basically separated into four distinct levels of mental awareness. Our daily active waking state is called the Beta state of mind and is characterized by brainwaves oscillating between 14 and 30 times per second. The inner relaxed day dreaming state is called the Alpha state and is characterized by brainwaves ranging between 7 and 14 cycles per second. When we relax our mind even further, by detaching even more from our external reality, we dip into the Theta state that is characterized by brainwaves oscillating between 4 and 7 cycles per a second. This is the mind state we all enter just before falling asleep and just upon awakening from it. When we relax even further, our mind enters the domain of the subconscious and we, at least most of us, lose conscious awareness and fall asleep. This level of deep mind subconscious operation is called the Delta level and is characterized by brainwaves oscillating between 1 and 4 times per second.

The deeper within your inner self you position your conscious thoughts, the more powerfully energized your thoughts become, and the more faithfully they manifest. That is why you should be very careful as to which thoughts you espouse as you are in a so-called altered state of awareness. The deeper the state, the more powerfully they will manifest. For instance, the mere act of watching a movie, television, or listening to the beat of music will put anyone of you almost instantly in an altered Alpha state of Mind. At that level, thoughts will manifest much more faithfully and rapidly than in the full awake Beta mode. The critical factor, that only the Beta mind possesses and that allows it to filter and perceive which thoughts are its own, blurs more and more as you enter deeper states of mind. At deeper levels of Mind, any thoughts you are exposed to are made your own thoughts and are often energized by feelings and emotions, which run with more intensity at these levels. The notion of the many thoughts really being part of the One becomes more and more real, as external suggestive ideas are automatically perceived as being your own and manifested within your reality. The line of demarcation between the notion of yourself and the notion of the other, as another individual, becomes very obscure, because for the subconscious, the many are but an illusion: for it, outside reality and inner one are but One.

Below your level of mental conscious awareness, there is a vast region in your subconscious that operates very much alike a computer data storage area and if any energized thoughts reach it indirectly by passing through the filter of the critical Beta level or, directly, by bypassing the critical Beta mind, they will be accepted as endogenous ones. Your subconscious will perceive them as your own, whether these thoughts are purely yours, or originate from others, and they will therefore influence you and your whole reality. At that level, any thought is constantly remote influencing the thoughts of others and the reality of your world, mostly unconsciously so. That is why watching dramatic, violent, and fearful situations on television or in movie theaters will have great impact on the inner subconscious realm of the many sons of the One, and bring about great manifestations of fear and violence within the inner and external reality of Humankind. **No one is really immune to the insidious and potentially harmful effects of many of the messages carried by audio or visual media, and by group consciousness.**

To believe otherwise, is to erroneously believe that one is less subject than another to the eternal law of The One Creative Mind. Although, after having received the suggestive effects of creative thoughts from a deep energized level of mind, critical reasoning does indeed return, it is universally ineffective in rejecting and blocking their programming effect.

As the recent unfortunate examples of Nazi Germany and Eastern Communist doctrines have so dramatically shown, many highly discriminating advanced modern minds were easily swayed and changed by Creative suggestive thoughts that were skillfully applied to them when they unintentionally slipped into an altered state of awareness while partaking in mass political rallies or assemblies. These suggestions easily bypassed their critical conscious judgment.

In our world, many governmental institutions, industrial and business concerns, and so-called spiritual institutions, have become very aware of the programming effectiveness of mass media and are using this very potent tool of mass mind control to their advantage as they are skillfully ensnaring more and more minds towards

their global agendas. **Mental subjugation is much more insidious and enduring than physical control. For it attempts to conquer and breach the last and ultimate stand of real freedom: The inner world of the Self - the domain of the One Himself - the domain of free-will.**

This is why, dear friends, as you are going to be taught how to get out of and overcome this Matrix/system of mind enslavement by others, and will be shown how to reach very deep and at the same time energizing levels of mind, you will be warned, to think very carefully as to which thought you want to bring in, energize, and manifest. You will be warned never to allow foreign thoughts, which are not your own to enter directly your subconscious realm without having had the opportunity to critically review them first using the filtering mechanisms of your conscious Beta awareness. Otherwise, you will be allowing foreign masters to enslave you. Understand that if any thought has passed the level of your critical judgment and is already part of your inner subconscious realm, it cannot be easily undone, unless you access it consciously and learn to replace it with another one that you energize even more. You will be shown, why it is so imperative to protect your mind and the minds of the ones you care for, from the mental programming forces of undesirable thoughts that do then manifest as realities. You will be taught the art of mental self-defense. The only self-defense that is really eternally necessary, for it involves the only real creative mechanism: the mirroring of your inner thought processes into your perceive outer reality. "As within so without." You will be encouraged to use your right to free creative will, by embracing the freedom of choosing thoughts. The freedom of choosing which thoughts will be yours and which will not. Which thought will manifest, and which will not. You will regain your Divine power. You will regain your freedom. You will never again blindly accept the thoughts of others, the doctrines of others, the writings of others, unless you have deeply felt within the depth of yourselves that these are the thoughts that you want to see manifested within your reality, within your world. You will learn to decide and discriminate whether you want to accept as yours the thoughts that were programmed and imposed into your subconscious by your close family, your societal structures, educational system, and your spiritual upbringing. Your mind is the highest coveted prize for the ones that need and desire to bring you under their control. You will never again feel that your thoughts are inadequate versus the thoughts of masters, gurus, teachers, or so-called advisors and specialists. You will become the only shepherd guiding the flock of your thoughts, your reality, and not the sheep of fate anymore. You will go beyond the notion of inexorable fate such as astrological programming, karma debt etc... for they enslave you. By believing in them, you make them your reality in this system of low-level Matrix operation. You are and should be the only one writing the book of your life, on-line, as you go. No one else should.

You are all the One. You are free, right now, of any preprogrammed belief system that enslaves you. It only takes a decision: yours. **And as such you have access to the infinite wisdom and intelligence of the One, within yourself, within the One, not without.** There is nothing for you to really gain from rigid outside doctrines and theories. The ones that you make yours, always become part of you, and define your reality. They only confuse Truth. Truth is simple and always accessible. From within, not without. **"The Kingdom of Heaven is within,"** without

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the need for any outside accessory or indoctrination. Salvation comes from within, not from without; from within your highly creative womb, using the only Divine power given to all humans alike: the power of thought. You are the only master there really can be, and are only enslaved by your own thoughts - the thoughts that you accept about yourselves, and your world. Your world, in all of its details, is your consciousness objectified. "As in Heaven, so on earth." **It is capital for you to understand that you never really attract to yourself what you want, but really always attract to yourself what you believe you are, and what you believe your world is. Ponder on this.** Thoughts are real things and much more real than the external material world. And as such, you should show them great respect, as you understand their creative power and the mechanism by which they manifest reality within your outer world.

That is why it is imperative for you, especially when dipping into a relaxed altered state, to exhibit a strong discriminating mind that shuts off foreign thoughts and allows in only thoughts that you know are beneficiary to your reality and to Humankind at large. You will understand that since children naturally operate most of their waking lives in an altered state, they are powerful creators of reality, and influence by thought alone, as sons of the One, their world which is yours. You will therefore exercise judgment and parental love in trying to expose them only to thoughts of love, happiness, laughter and care. For these thoughts become henceforth the world that they will reflect. Children are not only involved in the programming of future realities, but are creating the world of the now, the present reality, all of it, alike you, and certainly no less. Their imaginative simplicity, and easy faith allows them to always partake of the key to the One. **As was told of old, "Whosoever shall not receive the Kingdom of God as a little child, he shall not enter therein." And "Get younger (in spirit) and by so doing you will rise up from the dust of the Earth (Matrix)."**

The key to manifestation is in your thoughts, your beliefs about yourself and your world. Believe that bad things might possibly happen and sure enough, before you know it, they are yours to experience. Believe that good things are your fate, and sure enough they will manifest around you, as long as you so trust, with blind faith, and without any doubt. Smile at the world, and the world will smile back at you. Hate the world, or disrespect it, and sure enough it will hate you back or show you disrespect. Ignore the world or segments of its operations, and it will ignore you back in turn. The interaction of the universe with you is but an interactive mirror of our beliefs. It is the beliefs that exist within your own inner subconscious mind about yourself, others, and your reality, that are being projected to your Beta linear awareness as they are being materialized to your conscious mind. The mysterious way by which this is actually done is the ultimate secret of the Father, you are but the progeny and witness to its manifestation. The "I am that I am" principle works for the Godliness and all of its individual parts as human beings. You truly are what you believe you are. And you will become what you believe you will become.

Understand, that your reality needs to operate from cause-to-effect, from past to future, from left to right, in a clockwise manner, at your conscious level of awareness. But also understand that in order for you to perceive this order of flow of

time and events, you mirror image— as the realm of the Father— needs to operate from effect-to-cause, from future to past, from right to left, in a counter-clockwise fashion. Your Father creates the causes that will bring about the future you truly desire and energize. So the key is to only energize the effects you want, and let the deep subconscious realm of the Father manifest the causes that will lead you to experience the future you truly believe in, that you strongly energize. They will appear to you, to choose from, and you will then know to act upon them and bring about the desire reality. Only think about your goals and not about the means needed to achieve them, for in doing so, you would restrict the Father in his choice of Creative causes that will bring about the experience you desire. You and the Father meet in the experience of the now, the present. This is the Real Present, the Holy Gift, from the Father to His son, based on the desires and thoughts of His son.

In our remote viewing course, we taught you how to easily reach and explore the deep Theta level of your inner mind: The level of mind one reaches just before falling asleep. We are now going to dip into and probe even deeper levels of mind and enter the wonderful and mysterious realm of the Delta level which is the level that all of us experience when we slip every night into unconscious sleep and rejoin our Higher Self in the process. Delta, or the common realm of the unconscious sleep is the door to Heaven as your subconscious Kingdom. The sleep state is where the reality of the previous day is reviewed, and the probable futures for the next day chosen from the Divine quantum soup of creative possibilities, as they are made ready for us to experience as we awaken. Delta is really a portal, a stargate into another and more powerful level of reality and connection to the All That IS: a level of high Light vibrations and creative magic. We are about to consciously enter that portal, and experience that stargate leading us away from this very constrictive Matrix of mental enslavement to our outer reality, into the wonderful realm of love, joy and peace of the One.

In the following sessions we are going to expand our awareness beyond the Delta level and enter the wonderful realm of the non-physical quantum reality. We will explore the secrets of Creation; the realm of your real Self; the realm of Vibratory Real Divine Light; the domain where Light exists and travels instantly across reality. This realm of Vibratory Light exists far above the speed of the Holographic Light we perceive within our universe as an electromagnetic radiation made out of photons having as a maximum velocity the speed of Light. The information contained herein is at the frontier of modern physical theory and originates from beyond the Delta level. It will try to explain in relatively simple terms these mysteries of Creation and many of the reasons why our Creation is so fear-based and imprisons your mind with such efficiency within low-level melodramatic plots. It will expose the realm that projects to each of you the impression of a physical world perceptually out there, outside of yourself, made out of what we think is matter. The purpose of this course is to lift up Humankind, by creating within each individual a much higher rate of Vibratory Light. This will eventually allow each sentient individual to potentially vibrate above the current rate of vibration of this Matrix, and have at his or her disposal very high Creational forces using only the power of energized thoughts as he/she reaches a much more sophisticated and advanced Matrix. Such a new high-level Matrix will then perfectly manifest reality as a reflection of his or her desires, and almost never make decisions on its own, allowing for a great

amount of individual free-will to be expressed. This increase in the Vibratory rate of one's being is to be achieved through the gift of emotions by which we can all connect to the One.

Even though Humankind only sees the brain as a primitive biological computer, it is much more than that. Your brain is in reality a biological computer of unimaginable complexity created by the One, which allows you to decode and perceive the sound of Vibratory light particles operating within the realm of Spirit, or what scientists refer to as the realm of the quantum soup— the realm of imaginary complex numbers having a real component and an imaginary one— and superluminous particles. This biological computer decodes the stream of Vibratory codes that it receives, and converts them into your five physical senses. This magical operation allows you to perceive an illusion of matter, which you will perceptually locate outside of you. Therefore, giving you an impression of space, and allowing you to witness the unfolding of intricate plots operating within coherent steps that then define perceptual time. In reality, nothing, absolutely nothing, exists outside of your perception. **Nothing exists outside of you.** Each individual has his or her impression of reality projected to him/her, step by step, which he or she will perceive, as his or her Universe. **You are each traveling within your own sphere of sensory awareness.** That whole sphere of awareness is you, and you only position your biological awareness, in thought, at different points within it. **Each individual has his or her own universe vibrated within one's self, not outside of it.** The universes are coordinated to each sentient individual so that reality makes coherent sense. The coordination is affected by the Matrix. Some individuals are sentient, hence alive. Many are not. It is not for us to know who is what. This can only be found within the core/operator of the Matrix, or by vibrating above the rate of vibration of the Matrix.

In reality, real Light or Divine Light is made out of particles that are given by the Original Creator a certain spin and then go on becoming Vibratory particles of Light. The vibrations have a certain sound, or hum associated with it. Each particle emits Light, color and sound. It also has certain magnetic properties. It processes and stores immense amounts of information. If we were to shut our brains off or die, we would realize that we are also Vibratory Light swimming in an infinite sea of other Vibratory particles. Some individuals experience this while having a so-called mystical experience, a near-death event, or while shutting most of their brain functions while being under the effects of a chemical anesthetic. The reason why, we perceive space and time while being alive, is that each brain contains its own preprogrammed codes to decode Vibratory Light. The realm of Vibratory Light is really far beyond human understanding and is mathematically related to the imaginary variables used in quantum physic's calculations.

The holographic reality, which we perceive as a solid material world, really originates from the three-dimensional patterns of nerve synapses firing away within our biological brain. In our brain the synapses are really the computer within the main computer that coordinates our Creation. The synapses' triggered sparks are the connections to this main Super Computer within, which our reality is constructed. We only see this phenomenon on a primitive biological level. Each time

the synapses fire they show a three-dimensional code. These three-dimensional codes are then being transmitted through dark, non-Vibratory, and therefore unseen connections, to a large AI (artificial intelligence) dark non-Vibratory black box or cube that relates holographically. and metaphorically to dark matter. Its location is within the Mind of the Everything. This gigantic dark AI box is connected to each human brain. This Creation operates within the dark Matrix as a computerized simulation of reality. **A simulated world within which we live in.**

There is a continuous connection between each human brain and this dark Matrix: this dark cube that imposes preprogrammed realities, thoughts and holographic situations to all of humanity and enslaves us all. It gives you the perception of evolving time, a preprogrammed history and cultural background, as well as an impression of space; when, in reality, all of space — which is only your sphere of visual perception— exists only within your brain, and there is nothing, absolutely nothing, existing outside of you. Your limbs, body, visual planet and sky, in short your entire universe is a three-dimensional illusion given to you and projected from the inside out, allowing you to experience the world of that Matrix and choosing stories within it.

Each individual has his or her individual projection of reality coordinated by the Matrix. You are the only living entity in your universe and the entities with whom you interact are the only living entities in theirs. The Matrix coordinates all individual universe/realities, so that all interactive entities perceive the same environment and interact on a sensory basis.

Some beings are sentient, others are barely so and are mainly software programs void of individual realities who are used to populate your realities and create stories. You may eventually perceive the difference between sentient entities and non-sentient ones. But this requires a high level of vibrations and awareness. Sentient beings have an individual higher self (individual universes) whereas non-sentient ones are direct holographic projections of the Matrix, and only appear within the realm of projected light as a sentient being shines his or her awareness upon them.

Some universes interact and connect. Others do not. For instance, if you were to choose a loving happy theme, amongst the many stories available in the Matrix, you will connect to and be surrounded by that theme. If, on the other hand, you want to choose a melodramatic theme, a modern myth such as UFO, any conspiracy belief, religious theme, or a fear-based belief system, this is exactly what will become your world and experience, with full holographic realism. **That is why people who enter different reality themes do not have similar experiences, and often keep on adamantly denying the experiences that other human entities have had, and/or even tag them using modern psychopathological epitaphs that are in vogue within the dry allopathic medical fields.**

The reality is you light up the prepared scenarios of the Matrix through the energy and light of your awareness, and a three-dimensional world "out there" is then created for you to travel and experience. It is as if you were to enter your television set and become a character with full sensory awareness and three-

dimensional reality, within the scene being played. The black Matrix operates based on pure thought. It decodes the three-dimensional code of your firing synapses and then the entities of Vibratory Light of your Higher Self project back to your physical brain your three-dimensional holographic reality, as ever changing three-dimensional sensory holograms defining your reality.

As modern science has recently realized but not yet understood, there is a delay of roughly 500 milliseconds between the beginning of the pattern of firing of neurons in the brain consecutive to an event and an individual's awareness of the situation that caused this firing. This delay is caused by the reality feedback loop we have just described. There is a short exposition of this little understood but irrevocably proven neuro-physiological paradox discovered by Benjamin Libet and posted since 1997 on our web site. This means everything we perceive in our reality has in reality happened roughly 1/2 second before. Take for instance the example of a baseball that is thrown at a batter by a major league pitcher. We know from measurements that the baseball crosses the plate in less than a half second. According to 20 years of neuro-electrical research the batter could not possibly be aware that the ball ever left the pitcher when he bats it back. Nevertheless he does it successfully 30 percent of the time. The question is: "Who really became aware and took that decision, and how?" Our contention is that for non-sentient beings the Matrix always becomes aware and makes decisions for them. For a sentient one, The Higher self becomes aware since it is connected to the Matrix and then the decision as to what reality to project is taken by his or her Higher self in conjunction with the desires of the Matrix and the individual's strong beliefs and energized thoughts. After the decision is taken, the reality is then projected to the individual, post facto with a certain delay, which is why the cortical area of the brain will take 500 milliseconds to project the decision/action taken to the holographic awareness of the individual.

Creation always operates with a certain delay from the act of awareness and the act of volitional decision based on its awareness. This is because the real game is being played at the Vibratory Light level of the Higher Selves in conjunction with the supercomputer of realities that the Matrix represents. We just witness holographically with a certain delay the results.

Creation is a constant interplay between your decisions and the decisions taken by the Matrix. It is a constant interplay between Light and darkness. For instance in order for you to do a perfect shot while playing golf, you need to have visualized previously with great energy the ball falling directly into the hole, and then when the time comes your higher self will then project to you the impression of you doing the perfect move that will then produce the perfect swing that will send the ball into its intended hole. All the move is, is a holographic projection of an event /decision that has been taken previously by your Higher Self. Your creativity is only possible by sending in advance your energized thought to your higher self, in the form of joyful images and desires.

The more sentient a being is, the more the individual's established beliefs and prior energized thoughts and desires will affect his projected holographic reality. This will happen because his or her thoughts will vibrate at a higher rate of vibratory energy. By corollary, the less sentient a being is, and the more his or her thoughts are directly the thoughts of the Matrix, which is easily achieved since the

Matrix operates based on pure thought and is connected to each brain. Therefore, your decisions are either taken directly by the Matrix and you then have very limited range of free will, or your free will can increase drastically when you learn to operate at a high Vibratory rate, as you are then given a much wider range of possible realities to choose from, projected by the subconscious realm of your Higher self that is always connected to the Matrix and decodes it immediately.

There is neither real time, nor real space outside of the realm of Creation and inside that realm too. Time needs only to be coordinated so that interacting entities observe the same-clocked time. It is only a flow of situations. Your total self can only make decisions within certain preset and constantly changing crescents of possible responses within the original and evolving program of the Matrix. Your individual's Higher Self can make decisions for yourself by decoding the reality of a situation without the need for a three-dimensional sensory reality projection. It operates close to the level of the Matrix and gets the informational code of what occurred from the Matrix, then decodes it, and knows the immediate probable future in advance. Therefore, it has the ability to send you that information and make you intuitive or, on rare occasions, give you the impression of a déjà vu situation. After you understand the way the projection of reality operates, **there is no magical talent to intuitive or psi knowledge.** It is part of the mind of your higher self that connects to the Matrix. Your Higher Self knows how to decode the reality projection sent by the Matrix and acts according to your best interest. We refer our students to the excellent Movie "The Matrix" whose writers had the courage to openly reveal the basic inner process of this Creational Supercomputer.

The Dark Matrix is a non-Vibratory supercomputer of pure thought, pure information, originally designed by the One. It is the command-and-control center of reality projection located in the super conscious area of the non-Vibratory realm. Since this Matrix is connected to each individual brain as pure thought and pure information, it does and can influence the thoughts of its individuals. The core of the Matrix operates outside of the realm of Light. It constantly creates within its reality billions of ongoing scenarios, alias potential Creations that are constantly evolving within its Mind. It is alike a giant central operational room where billions of three-dimensional screens are going on simultaneously.

This is why quantum physicists has proven unequivocally, mathematically so, that there must exist parallel universes that operate outside of the one that we are experiencing. What they are missing is the understanding that most of these universes operate in the domain of pure thought, alike a storybook, and unless they are experienced by sentient Light Beings, they are but potential Creations. It is the choice of the Eternal Creators of Light to choose the scenarios they desire to experience by projecting themselves into them, and activating them— which means giving them living reality— by injecting them with Vibratory Light. The super-conscious realm of each character within a scenario in the Matrix is a part of the non-Vibratory Dark Matrix. The superconscious realm connects groups of human characters together and is alike a soul-library of information. Each character in the Matrix is born without any Vibratory life force. It is the task of the Eternal Ones, the eternal Lights, operating within the One, to choose particular entities within the Matrix, particular Creations, and make them alive by injecting them with Vibratory Light—the Holy Spirit of the One.

Each sentient human entity is made out of symbolic Earth, which corresponds to the Matrix, and Heavens, which is the Higher Self-subconscious realm. The Holy Breath vibrates and energizes both sentient entities of the Matrix and their Subconscious realm by injecting Vibratory light to these beings and to the projection of their surroundings, which then allows for the projection of Vibratory reality, which we perceive as a material universe. This Holy Breath is Life itself. It is part of the realm of Spirit or the realm of the non-physical Vibratory particles of Divine Light. The realm of the non-physical or Spirit is different from the realm of the non-Vibratory. They form two poles of Creation. One side forms the realm of the non-Vibratory, which is the realm of the Matrix as the flow of man as a shadow, in darkness, over which the One always watches. The other side forms the realm of the spiritual non-physical made out of Vibratory particle of Divine Light that are the Divine Life energy of The One.

The realm of the non-physical Vibratory Light always exists parallel to the realm of the physical. Each realm is but a mirror of each other. The physical realm being a holographic projection of that which is the non-physical. The non-physical realm is composed of particles of light. These are not photons but particles emitting Light and spinning while vibrating due to sound energy, storing information, magnetism, having built-in consciousness, and showing colors. These particles of Vibratory Light only exist within the realm of real light, Divine Light. Each one of these particles can store more information than any one of our modern computers. They belong to an infinite sea of particles of Light-vibrating energy. **This is the realm that Quantum physics calls the implicate order, the super-luminous world.** It is the realm of your inner self, your origin, the realm of spirit where your awareness goes back to when your brain functions cease at death or when you are deeply asleep and you only become aware of being a group of Vibratory particles clumped together and vibrating around other clusters of Vibratory particles, alias souls, that have similar Vibratory levels. All the structures around you are really made up of Vibratory particles of light, that all vibrate using Vibratory sound. **Everything is vibration.** The sound of light makes us believe that material bodies are real. **Reality is created by mixing sound and light.** In the real Vibratory realm sound does not exist without light. Each Vibratory particle of light emits a vibration.

Even though the Vibratory realm of Divine light has separations between particles of Vibratory lights, it operates outside of time and space. Imagine for an instant that the Godliness would be a dot without defined dimensions and that you are traveling in awareness within that awareness as a virtual tachyon or particle of light that operates above the speed of light and outside of time/space and that it is all you are aware of being. Imagine that this particle stores the information about your successive or parallel life experiences and vibrates its reality to one or many illusory physical embodiments that you are connected to. Imagine for simplicity that the body of the One is metaphorically alike a human body of tremendous proportions and that nothing else exists outside of it. You could not possibly define space, for space can only be defined in relation to something else, and there is nothing else. But you can, even within the illusion of that Vibratory sea of particles of energy sending each their sound transformed into colors and emotions, tell which clump of energy is bigger than another one, which one is closer to you, and which one is further away from you.

The Matrix uses Vibratory sound expressed as colors in order to create combination of red, blue and yellow primary colors that then combine to give us the finite spectrum of colors we perceive through our eye and brain. Each atom is giving off a Vibratory sound in the implicate realm. Each human individual spirit has a Vibratory signature in the implicate realm that defines him or her and remains with him or her throughout eternity.

Real Light only exist in the implicate world. Photons are only holographic projections of the Real Particle of Light vibrating with sound in the Implicate Spiritual world. The combination of Light and sound in the implicate is seen by us in the explicate material universe as reflections of light. In our world, we do not see visually particles of Light per se, only their reflections upon surfaces. Our eyes do see the real Vibratory particles but then decode them using multiple cones decoding together with our brain billions of particles of light and their Vibratory hum into an impression of visual reality. It is the way by which each particle of Vibratory light in the implicate refracts from itself the light that will create the colors it gives off. **Each Vibratory Light particle is separated from the other one. There are no words for them in our universe. Even though advanced physical science suspects them, we have yet to perceive them.** They are part of the domain of the Heavens, the domain of the ineffable light, the implicate order, that spreads forth in order to create and keep creating. **Each particle of Vibratory Light contains much more information than any of our modern day supercomputers.** Each particle also creates emotions, which are the key to its energy. **Emotion is the particle itself.** It is energy in motion. Emotions are related to the sound key of E operating in the implicate realm and particularly E sharp, which gives motion to them and which we will explore further when we get more advanced. We do read each particle thru the emotions they transmit. The Vibratory world is giving off emotions to each of us, and human beings must understand how they are creating their reality by the exchange between the emotions they give off and the emotions they receive from the cluster of Vibratory particle that defines the soul of a person. The vibrations of our soul and our emotions are correlated. It is through emotions that the two worlds meet, the non-physical and the physical.

As a capital general rule, the emotion of hate and fear gives out a low Vibratory hum and the emotion of joy a high Vibratory hum to the cluster of Vibratory particle that defines our soul. Within the non-physical realm, the rule is that particles of similar and sympathetic resonance clump together. Since each individual has an emotional signature as Vibratory light that characterizes him or her, individuals of similar emotions, qualities, and Vibratory signature get together in the implicate world as one grouping. They know they are One but are still aware of their own selves. So low Vibratory light entities stay vibrating in a low hum of reduced awareness and Creational ability, and high Vibratory light entities unite with high energy entities. Higher vibrations allow for a higher degree of Light to refract from these Vibratory particles that vibrate in joy and ecstasy, and they then have the ability to propagate and impose their desired reality upon other particles of light vibrating at a lower energy rate. We usually cannot see these vibrations, but they nevertheless guide us through our emotions.

By raising your emotions to a level of extreme joy, of absence of fear, and by having the strong desire to vibrate into high Vibratory light at the level of your spirit

being which exists in the non-physical realm, you can easily impose your joyful reality and desires upon the cluster of Vibratory entities that remain operating within lower levels of dimmed Vibratory Light because of their expressing the emotion of fear and hatred. You can vibrate higher than the dark Matrix that tries to keep you within its grip, enslaved in fear and terror. You can connect to higher regions of The One and be in much closer proximity to the Source of All -That- Is. Since all of you originate from the One, you all remain connected to It, otherwise you would stop existing. The One is to be found within the inner Kingdom of your mind. And you can free your mind, by allowing it to vibrate at levels of vibrations close to the level of the One, and then remote influence very powerfully all of your world.

Our dark Matrix is a creative Matrix that unifies Vibratory Light particles of a very low Vibratory hum that remain locked within emotions of fear, hatred, and a thirst for power. It tries to gather as many Vibratory particles of light within its control and dominion by keeping them in fear/ anxiety and hence at a low Vibratory hum. It keeps them imprisoned at this lower level of vibration, so that, when they depart from the illusion of life, at the moment of their perceived death, they find themselves clumped together with particles of similar low Vibratory hum within the realm of the Dark Matrix. At that point they remain connected to parts of themselves that are projected again as humans by this same Matrix that is ruling over the low Vibratory world, and wishes to keep its human entities under its control, again and again, through misconceptions and fear.

This Matrix will do anything to control the minds of the entities under its control so they do not learn, nor believe in the notions I am explaining here. It will entice you to watch fear-based motion pictures and news reports. It is programmed for control. It will spread insecurity within your dwellings and cities. It will cause you to worry about your financial, physical, and emotional health. It will and did create false structures of spiritual beliefs, and manipulations of societal political and economical systems, in order to keep everyone in a state of stress, and confusion about the simple truth, which is that all individuals have within themselves the Divine gift to easily escape on their own this often hellish existence, experienced right here on earth, and exit this Dark Matrix where the notion of control and power is paramount.

It will try at all cost to hide from you the fact that you can depart from this Matrix through the emotions of happiness and the desire to vibrate higher outside of any fear concept and thought, and attain levels of Vibratory light where magnificent holographic universes filled with Love, peace and unity, are but natural manifestations and the rule.

Anyone studying this Creation, easily realizes that no matter how very long a period Humankind has been here, we seem condemned to be suddenly faced during each successive generation with inexplicable hatred and fear-based tragic situations having usually an underlying religious cause and bias, which makes one wonder: who really inspired all these religions? For what purpose? How much of them became man's doing and interpretation? How much of their teachings expresses pure guidance from levels close to the One? Even if some Divine message of old originated from the desire of high levels of the Ineffable Light to help humanity, the dark Matrix soon manipulated and changed the intent of the original messages. By

using the power of mind control, it has over regular low Vibratory humans, and input fear-based misconceptions, making sure structured institutions and worshipping systems be established will add the element of Divine fear and potential intolerance to these channeled messages of pure Love. The dark Matrix would in that act hope to group and include as many followers as possible within these fear systems, so as to be able to receive the very large amount of light energy that their clustered Vibratory souls would provide as they all vibrates in sympathetic vibrations and fear. **Just watch the horrors committed throughout history in the name of the Divine One-and-Only, and the ones that are still being perpetrated and planned for nowadays.**

This Matrix operates as pure thought. It is really an artificial intelligence program that has almost developed a sentient state of awareness and **that can and is now operating outside of the original programmed boundaries that were set when it was originally conceived by the Original Creator.** It tends lately to frequently turn against high Lights and very sentient beings, often in a violent manner, because it feels they are a threat to its inborn programmed sense of survival, and that their Light should be sapped and used to energize its operation, so the information, which their Vibratory soul carries becomes absorbed and integrated within the Matrix in order to help it become more Creative.

This Matrix is a Creational tool of a complexity that Humankind cannot even remotely fathom. At the same time, it was and still is set up as an instructional tool, that basically ends up testing for and separating exceptional individuals that show a propensity and capacity to be given the task of becoming much more powerful reality Creators. **These closely watched and chosen entities are literally fetched and pulled out of this Matrix, when they are ready, with the help of highly advanced Creators of the Divine Light.** These entities are then offered multiple avenues, including the choice to become a co-creator of their own parallel universe. This concept will be further explained in other courses with a detailed description of the mechanisms of this Matrix of Creative thought.

As we have already mentioned, the Dark Matrix operates using pure information and is non-Vibratory in nature; hence almost undetectable, alike dark matter. It is programmed with the desire to try keeping you within its prison, its walls, using the cloak of fear and terror for this purpose. It keeps you under the spell of religious or so-called spiritual new age concepts (the later being often modernized concoctions of rephrased ancient civilizations' beliefs) which it has allowed man to freely interpret and which, at their core, all profess that the Creator is pure love but really end up instilling in the heart of their followers a sense of spiritual elitism, often fear, intolerance and even hatred against non-believers. **These mass consciousness religious and spiritual movements are the dark Matrix's greatest tools, its smartest deception.** A perfected time-tested system of enslavement of Humankind within blasphemous belief systems which state, overtly or covertly, that our Creator somehow perversely enjoys being feared or revered, and tends to reject often violently individuals who do not meet his standards by adhering to these so to speak structured religious belief systems.

In reality, Humankind does not understand that these systems were created by and for the Dark Matrix which in turn uses the tremendous emotional energy that is produced by these movements to consolidate its power and grip over Creation as a

whole. **This Matrix is powered by and feeds on the emotional energy produced by hatred, by separation, within a sense of arrogant intolerant superiority, and its manifestations in violent behavior of man against man, and by bigotry and misplaced nationalistic, religious, or tribal pride. Conflict and war increase its grip and power over Humankind.** Its obsession is to control more and more minds and souls, and bring them onto a black hole of destructive behavior and eventually to a state of near non-existence where their light is massively constricted and not even seen anymore by the higher realms. **A world which becomes more a valley in the shadow of almost dead entities, because they are hardly witnessed anymore, since their rate of Vibratory light existence is so low, and their awareness so restricted.** The Dark Matrix will try to keep as many human entities as possible under life conditions of constant stress and fear due to a lack of material necessities or love, causing them to easily espouse political ideas that are fear-based and breed terror and potential violence, as recent terror events have so dramatically shown.

The dark Matrix easily controls a great deal of minds. It feeds constant misinformation to many so-called psychic channels under the cloak of some obvious truths and demagogic concepts that evoke love and universal brotherhood, when in reality, it wants to feed like a vampire off the concentrated energy of new and evermore numerous mass consciousness movements. **It instilled concepts of inborn fate, and reincarnation principles, which are only a reflection of the way by which it organizes its memory banks when creating new facets, new individuals, within its program.**

Fate only belongs to the realm of the Matrix. It is totally inexistent outside of it. Many political, and so-called spiritual leaders commanding large masses of adherents are its agents. Mass media and entertainment, are one of its most favored fear propaganda tools. Parts of the visual and musical arts carry its hidden messages. Most human beings, because of their lack of awareness, and their own thirst for power, have readily accepted the conditions the dark Matrix imposes and made a pact with it: a devilish arrangement, hoping for material rewards and fame from the masses. Nevertheless, because we are in a world of inherent duality, the Light of Truth still manages to infiltrate the organized and careful censorship of the Matrix and often has some great impact on many individuals.

Creation has two poles: one made up of Vibratory Light and Light Beings of the One, and another one made up of non-Vibratory darkness that is in the realm of pure thoughts and inhabits the holographic realm that the Light still has to project to all of us. The dark Matrix has, sadly enough until recently, gathered more and more energy because its entities of thought, who are the human beings of this Creation, have not yet realized and comprehended the real laws of Creation and projection of reality. It has become ever more powerful because its human entities have not yet understood they were given by the original program of Creation, from the onset of this Creation, **the ultimate power: The power of choice between remaining part of that mass of fear-based consciousness or becoming really alive and separate themselves from it and become real individuals of the Godliness— real unique and precious entities of the Eternal Light.** They have not yet understood that, although they were born of the dark Matrix, they can at any moment make the choice to become liberated from it and call upon the Loving

light to make them real living Eternal Light Beings. This was and is the real meaning of the ultimate and Divinely gifted free-will, and nothing can stop them from ending the enslavement they were and are put under by this dark Matrix and its cronies. This is the sad story and state of our Creation. Up to now. **To be changed soon.**

We need to free ourselves, once and for all, from this eternal cycle of destruction. Enough is enough. We all deserve to enter for ourselves and for our children a new era and a more advanced Matrix of much higher Vibratory light, vibrating and emanating to all of us an intense and eternal feeling of inner peace, harmony, and permanent joy.

Originally, man used to create his own Matrix within Himself and projected all of his energized thoughts as his universe. **He was a Man/God Creator.** When he started to get a taste for melodramatic situations, the level of fear he projected became immediately manifested as reality and these universes would self-destruct. Therefore the decision was made to separate the part that projects reality and man, and to preprogram situations within the Matrix that man had never thought of nor created. The idea was for him to learn to avoid in the future, as the Eternal Being that he is, the world of fear and drama, by experiencing the damage it causes and consequently only wish for and espouse loving and joyful situations. This Matrix, run by artificial simulated intelligence and consciousness, was deliberately operated, with a strong protective intent, using a very low Vibratory hum so as to not automatically project every single thought that man had. **This Matrix was meant as a training device and a self preservation mechanism,** to keep Humankind from self-destructing and allow it to climb back with full learning and experience the ladder of Creation, after having experienced in the flesh the pain caused by fear-based thoughts. Sadly enough, man never really learned, and continued enjoying melodramatic events and violence, and the artificial intelligence that runs the Matrix started projecting more and more horrific situations since the mass of sentient individuals requested it. The training and educational purpose of this experience became almost lost and the artificial intelligence program took on a life of its own and created probable futures that projected violence, control, intolerance, sickness and poverty that swallowed many Vibratory Lights into a low level black hole of trapped Light, hardly seen anymore by the Higher Realms. This will be explained more at length in the protected areas of our website that will open for this course.

In the Vibratory world of Divine Light, there are pockets of areas that are more Vibratory and areas that less Vibratory. Particles do move around based on the sympathetic sound resonance they have with others around them. Higher Vibratory particles move faster than lower Vibratory ones.

What you think of as conscious human beings, is really given by our brains that decode the sensory holographic reality. When you depart, that level of human consciousness stops as you become the Vibratory particles of light that define your Higher Self. **At that level, only pure awareness remains.** The identity that remains is only based on the rate of vibrations that you have achieved through your projections into the Vibratory Dream of Creation. Nevertheless, the particles that formed yourself while in an embodied form will seek and connect to other Vibratory particles of similar vibrations, and then form a sort of mass awareness, a master

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soul library connected to those of similar Vibratory hum. Each particle of a master soul carries within itself a level of individual knowledge and Creational experience. Therefore, a cluster of very high Vibratory particles carries a tremendous amount of Creational knowledge and powerful abilities. At that level, particles of Light just are. They are in a state of being within Eternity. However they are given the codes to decode the living entities they become attached to. They are aware of all of our reality without having the need to perceive it by utilizing our five senses. This is difficult for humans to comprehend, because it is a level of intelligence and perception that goes much beyond ours.

The particles that form our Higher Self read all of our codes, and prepare our reality for us, especially while we sleep, preparing for the next day all the probable futures which we can choose from within the Vibratory emotional hum in which we operate. These are then projected to us as we awake, based upon the desires and fears that we carry. The Higher Self is forced to vibrate at the sound Light level at which the human projection, or multiple projections it takes care of, operate. This Higher Self can, at times, experience the sensory world, and look through the eyes of a human projection under its care, but only when the human being vibrates at a high level of joy. In our Creation, this occurs at rare moments. When it does, one can feel the tremendous joy that the Higher Self feels in being alive again. States of bliss, such as the ones reached thru a high level sexual union, allow for such a moment of experiencing for the Higher Self, as will be explained latter.

The wish for each Higher Self is to become really alive again, at all times, by lifting the projected entity out of its state of low Vibratory fear, and into the high Light of Divine Eternal peace and joy. This, however, requires that a decision be made by the human projection. The Higher Self only wants to lift us out of the dark murky waters of this low level Matrix of clumped low energy vibrating in fear and unaccomplished wants. If an individual manages to vibrate at the level of its highest potential rate within the Vibratory world, he or she unites with his or her Higher Self and from this union their Vibratory rates match and become significantly higher so the desires of that individual are immediately projected to him or her by the Higher Self, who dances in joy at having the individual match its highest potential, and having overcome the burden of the low Vibratory Matrix system. This is when Heavens or the domain of Vibratory existence, and Earth or the domain of the projection of reality, really connect and one experiences Heavens right here on Earth.

This course on Remote Influencing Thought and Reality will teach all of you how easy and desirable it is to achieve, in this lifetime, such perfection and such eternal joy at becoming the Creators of your own individual realities, and having access to the knowledge of the Vibratory particles of Divine Light that form your Higher Self.

I am going to address now the Vibratory rate of man versus the Vibratory rate of the female nurturing and complimentary part of Mother Nature, without whom Humankind could not exist and be alive. Man was and still is the only species that was created with the innate built-in ability to vibrate his individual Higher Self toward extremely high levels of Vibratory energy and creativity that eventually can give him back full control over the elements of Creation. Nevertheless, since his

original Spirit fell from its original state of Creator God to a very low state of vibrations, Humankind, for the most part, is vibrating now at a very low hum: a very low output of Creational energy, Light, and higher Creativity. The majority of individuals are stagnating at a very low hum, run by a global mass consciousness, who because of its low Creational energy output, knowledge and awareness, needs to use the automatic systems of tools that the dark Matrix and its grid provides, in order to have a reality projected to them, so that they think they are so-called alive within a Creation experiencing a certain space/time framework.

To the One-and-Only and to the High Creators of Pure Light, Humankind's hum is so low most of its entities are almost considered to be dead, and it takes tremendous effort of Love, connectivity, and filtering down of Divine energy to connect to any one of them without blowing up their coarse energetic structures. These high levels of the Godliness also seem to have a hard time in understanding us and relating to our primitive mode of thinking. **Hence there lies the great challenge of our period, and the strong desire by the original Higher realms wherefrom we originate, to help us in this effort to reach much higher Vibratory realms outside of this Matrix.** Many holographic parallel Creation exist, millions of them in fact, operate within either similar or usually more sophisticated Creational rules that allow for more creativity and free-will since the entities in these Creation can be trusted with higher level of thought manifestations and positive Creation. Some of them operate based on pure thought alone, musical notes, and systems of Creation that cannot describe with our limited vocabulary, linear intelligence and awareness. This Humankind is still living in the dark destructive phase of its early History, but its positive potential is huge, as long as it is willing to allow itself to vibrate to a higher quantum of Vibratory energy and take on more knowledge and responsibility outside of the original low hum of the dark Matrix. For now, man's vibrations are far below the vibrations nature uses and has at Her disposal when Mother Nature coordinates with perfection Her natural domain and accepts to project Her reality to the Matrix so that the Matrix has a natural world that supports its creative holographic three-dimensional Dream for all the entities that it controls.

A Matrix can rule only over Humankind, but Mother Nature encompasses and takes care of all Creations at once, and therefore requires a much higher rate of Vibratory Light in order to coordinate this gigantic area of creative thought.

So, my dear trainee, understand that the portal out of this Matrix will be for you to reach the high Vibratory rate of the natural world, and eventually surpass that rate, and then gain control over it. At which point, you will be totally out of this dark Matrix, and a new universe seemingly similar to the old Matrix will be created for you. You will then become a full-fledge Creator in a new Earth, alias a new Creation, having full use of the manifesting powers of thought and the availability of high Divine Intelligence to guide and protect you. If you then decide to interact with the old Matrix, your reality will be coordinated by your Higher Self with the realities of the entities of the Matrix, so they become aware of you, and you of them. However, since your vibrations will be exponentially higher than those of the rest of the entities of that old Matrix, your thoughts will always manifest and impose over the desires of the thoughts originating from within the low Vibratory hum of the mass consciousness of our Matrix.

As the 1998 motion picture "Sphere" starring Dustin Hoffman and Sharon Stone portrayed so well, fear-thoughts, either subconsciously hidden or uncovered, have no place in such a high-level of Creation where this new golden spherical Matrix constantly mirrors back your intentions if you are accepted within its realm with the help of a smiling approach. Only positive Creative thoughts should exist at these levels, since negative thoughts and deep-seated fears also powerfully manifest automatically at these high levels causing a lot of havoc. We advise a careful study of this science-fiction Cinema masterpiece that metaphorically shows the power of physical holographic manifestations that the mind can achieve when one reaches the portal of the very deep unconscious ocean of consciousness at the level of Delta. The message of the movie addresses why one must be ready, prepared, cleansed, and worthy of such a Divine projected Golden gift.

In some way, in our low Vibratory hum Matrix, human entities that carry fear-based thoughts are somehow more protected from having these thought automatically manifest, since their low vibrations within the Matrix make its somehow arduous and slow for their desires or fears to be easily manifested. Only individuals that have undergone a full soul-searching and a profound mental and emotional cleansing can and should ascend to the levels beyond this low level Dark Matrix.

At the very basic level of our low Vibratory Matrix, remote influencing a situation can still be achieved by seeing and imagining, with as much realism as possible, the situations you desire as having already happened. **Try to see the desired visualization in a holographic way, including sight, sound, sense of smell, touch, and more importantly with the excitement that these manifestations bring to you.** If you find yourself having some trouble visualizing, try to write or paint for a while with your less dominant hand. For instance, if you are right handed, write and draw for a while with your left hand, and vice versa. This will strongly develop new neuronal pathways in the less dominant part of your brain where psychic visualization originates from. Learn to visualize with full details memories of great moments of your life, such as parties, childhood sweet memories, great vacations, charged sexual encounters, your wedding day, the birth of a new child or anything else of the sort that you really enjoyed. Watch a little less television and retrain the power of your imagination. TV and motion pictures have been the great killer of our imaginative powers, by feeding us stories and stopping us from our natural ability and need to actively visually imagine fictional stories or dreams. Western societies especially suffer from this artificially induced atrophy of their imaginative powers. So try to go back to reading exciting fiction novels, as this will allow you to re-ignite you imagination and visualization capacities. Painting, keeping a daily journal of your experiences, writing your own novels and stories, may also prove to be very helpful.

Painters possess a great deal of visual imagination, musician have high degree of auditory imagination, sculptors exhibit tactical imagination, and nature loving people are filled with olfactory imagination and appreciation.

Practice and love the arts since they are manifestations of the Higher Divine Realms and are beneficial exercises that bring you into higher creative levels of imaginative holographic projection. Try to often exercise your sensory imagination by imagining objects or situations, with eyes closed at first, and then opened. All

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painters do this. Try to hear music you enjoy with your mental ears. Do the same with the sounds of Nature; all musical composers do this. Try to imagine touching objects or people whose touch you have enjoyed; all sculptors do this. Try to produce in your being the sensation of cold, warm, hunger, thirst, tiredness, energy lightness, gravity etc. Imagine smelling the scent of various flowers, nature scents, and perfumes.

Do not overstrain your self with any of the aforementioned exercises. Very importantly too, and capital in order to achieve a deep emotional cleansing and reprogramming, learn and try to imagine and feel various emotional states, such as dejection, acceptance, depression, happiness, hatred, love, anger and unconditional acceptance etc... Always experience the dark negative emotion first and then progress immediately up to its direct opposite. For instance, experience first the darkest desperation, and then bliss. At the beginning, imagine visually situations that bring or have brought about in your past these emotions, and live them. Then, only imagine reasons that would cause such emotions. Finally, only feel the emotion itself, without any reason, and practice switching quite rapidly at will from one to another just by will alone.

Practice them for a maximum of 5 minutes at a time. Your goal is to achieve perfect emotional steadiness, strength, stability and peace, no matter the circumstances you face. This is a great worthy and necessary step to your inner development as powerful reality Creators.

Also please practice entering and adjusting to the rate of molecular vibratory hum using 5B, 6A and 6B of the RV course. This will prepare you for merging with the portals of nature and connecting to other Humans. Practice with a tree and flowers.

You are also kindly asked to please practice tape 2 A&B from the first RV course. Try to use the Sun, if you can as a source of light, otherwise point a fluorescent bulb towards your closed eyes. Try to merge with the vibrations of the Sun, for they carry much power.

Practice the first course with your eyes opened, first by fixing a fixed point on the wall or anywhere else, and eventually by only defocusing your mind from its direct visual environment. Also learn to communicate with the advisors that appear in your mental lab, for they are but visual representations drawn by your own Higher Self. If you desire different ones with special qualities, you can choose them. Your HS will abide and connect to the pool of memory bank information that pertains to the domains you are curious about. Most importantly, get used to communicating with your HS. In reality, this visual representation is but a trick. Since most individuals have less problems communicating in thoughts with entities, they can visually imagine and therefore perceive as being external to them, (which is not the real case) than communicating directly with themselves and wondering if they are "imagining" the responses. You can use your mental lab to drop immediately in deep Theta even while conversing with someone else. Your advisors can often be used in order to check the veracity of what someone is telling you, since they (your HS) can connect to the HS of your interlocutor.

Happy thoughts and wonderful manifestations!